

THE
ELEMENTARY STUDY OF ENGLISH

WILLIAM J. ROLFE

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THE
ELEMENTARY STUDY OF ENGLISH

HINTS TO TEACHERS

BY
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P R E F A C E

IN the Preface to the first volume of the "English Classics for School Reading" I promised to prepare some "Hints for Teachers" on the use of the books. These *Hints* were printed in a small pamphlet, two editions of which have been exhausted. In this third edition I have thought it well to expand the pamphlet into a little book, in which the *Hints* should be given in revised and enlarged form, with the addition of one or two other papers on the elementary study of English.

In former editions of the *Hints* the teacher has been referred to the books—the *Tales of Chivalry* and *Tales from English History*—for the passages which the quoted notes explain or illustrate. I now give these passages *with* the notes, thus making the *Hints* complete in themselves, and also rendering the method and suggestions more intelligible to teachers who are unacquainted with the series. Whatever books for "supplementary reading" or the elementary study of English they use, they may be interested in some of these results of the experience of a fellow-teacher—for such, it should be understood, they are. I suggest nothing to others which I have not thoroughly tested myself. More than forty years ago, with boys and girls eight or ten years old, in a country academy, and with no other material than was to be found in the school reading-books of the time, I

did such work as is described here. Some of those boys and girls, after they had become fathers and mothers, told me that nothing in their school training was of more enduring value and delight to them than those early lessons in literature. All my teaching from that day to this, in high schools, summer schools (where the students were mostly teachers), private schools, and elsewhere, has been on the same lines, and hundreds of pupils have borne similar testimony to the results. That the method is the best possible I have not the presumption to imagine, but that it is good in its way I may venture to believe when I have such assurance of the fruit it has borne.

The *Hints* are prefaced with a paper on "The Grammar-school Course in English," written on that subject at the request of the officers of the Massachusetts State Teachers' Association, and read at a meeting of that society in Boston in 1888, but not printed until now; and short papers on "The Teaching of History" and on "The English Language" are added. In the Appendix I give a brief description of the books already issued in the series, with selections from the notes in the later volumes as further illustrations of the method.

CAMBRIDGE, *June* 10, 1896.

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THE ELEMENTARY STUDY OF ENGLISH

THE GRAMMAR-SCHOOL COURSE IN ENGLISH

[PORTIONS OF A PAPER READ BEFORE THE MASSACHUSETTS
STATE TEACHERS' ASSOCIATION, NOVEMBER 30, 1888.]

THE grammar-school serves two purposes in our system of education. For a small minority of the pupils it is a stepping stone to the high-school; for the great majority it is what the high-school is for the minority, or the university for a select few out of that minority—the final stage in their school training. It is the high-school of the million, the university of the masses. In laying out its course of study the interests of the majority should be considered rather than those of the minority; though, so far as the training in English is concerned, it may well be the same for both classes of pupils. It should be the best possible course for those who are to finish their schooling here; and this I believe will be found to be as good a course as any that might be specially arranged to lead up to the high-school work in English.

What should this course be for boys and girls who are to have no further school training in their mother tongue? It should certainly enable them to use that tongue correctly, if not aptly and gracefully—to speak, read, and write English well, if not very well. Some teachers may say that this is

enough ; twenty-five years ago, very few would have thought of attempting anything more : but nowadays we are beginning to see that any school course in English should include some instruction in literature as well as in language—that boys and girls who have learned to read should be taught how to choose their reading after they leave school—trained to recognize what is good in literature, and to prefer it to what is poor or bad. They should have got in school at least a taste of good literature, enough to give them a taste *for* it which they can never lose in after-life.

Some will say at the outset that this cannot be done in the grammar-school. But if it should be done, it can be done ; and that it should be done is indisputable. If children learn nothing else in school, they should learn how to use their own language. This is the key to the learning of all time, the instrumentality whereby all knowledge is shared and distributed among men. It is, moreover, the only branch of a school education of which we may say that all the pupils will find all they have learned in it of positive practical use at all periods of their life. Beyond the merest elements, how much of the arithmetic learned in school is of real use to one pupil out of ten ? How much of it is remembered by the very large class who have no occasion to employ it in later life ? Beyond the great facts that could be taught in a few lessons, how much of the geography is remembered in after-years by the vast majority who have learned it in school ? In travelling in Europe, and even in parts of our own country, one has to learn the geography all over again. I have to go to the gazetteer for hundreds of facts that I had to commit to memory in my school-days ; and if I want some of the same facts again six months later, the chances are that I shall have to go to the gazetteer again for them. I do not care to lumber up my memory with such knowledge when I know

where to find it if I have occasion to make some temporary use of it. And so with the minutiae of history, which are memorized so laboriously in school and forgotten so easily afterwards. It is only teachers and critical students of history who remember them, or to whom they are of sufficient value or interest to justify any special effort to retain them in the memory. But *all* that we learn in the study of language, if it is taught aright, is of immediate and enduring value. Every new thing of beauty that we come to know in literature is a joy forever. Your schoolboys and schoolgirls after they have become fathers and mothers will testify to the truth of this. I am old enough to speak on this point from my own experience. I began teaching English forty years ago, and from the start I combined work in literature with that in language. I have met many of my pupils long after they had grown up and become settled in life; and I have found them enjoying good books and training their children to the same habits and tastes. They tell me that of all the lessons they had in school these in English have been the most helpful, stimulating, and inspiring ever since.

Whatever else, then, may have to be omitted, abridged, or treated superficially in the grammar-school, the course in the English language should not be so treated. If necessary, throw away half of the arithmetic or two-thirds of the geography, or both, and give the time thus saved to English. Even if history, as generally studied, is cut down somewhat, the loss can be more than made good by judicious selections of historical matter, both prose and verse, for a part of the study in literature.

As to the details of the course little can be said in a brief paper like this. In the education in *speaking* English I am inclined to think that much may be done by insisting on the clear and accurate use of language in recitations in all

branches, and not merely in English, especially when the pupil has to give the answer in his own words. Many teachers who insist on precision in definitions, rules, and principles, and other formal statements, allow a pupil to use loose and slovenly English in explaining or illustrating things in his own way. Every such answer should be a practical exercise in the correct and appropriate use of language.

In *writing* of an informal character (as distinguished from regular exercises in composition) on slate, blackboard, or paper, the same accuracy and propriety should be insisted upon—punctuation, the use of capitals, and the like not excepted. Good English and attention to these minor matters should be required in all written examinations, whether faults and defects in this line are “marked” or not.

Technical *grammar* should have a subordinate place in the course, being regarded solely as a means, not as an end. So far as it really helps to attain the results we are aiming at, let it be utilized, but no farther. Just how far it will be a help is a question on which good teachers will doubtless continue to disagree. For myself, I have no hesitation in taking my stand with those who believe that, so far as the training of children to correct habits in the use of English is concerned, technical grammar is of very little value or none at all. It may be a hindrance rather than a help. Prof. Whitney, one of our best American philologists, has put this matter well in the preface to his *Essentials of English Grammar*. After saying that “it should be a pervading element in the whole school and home training of the young to make them use their own tongue with accuracy and force,” he adds that this drill “will not bear the intrusion of much formal grammar without being spoiled for its own ends. It is constant use and practice under never-failing watch and correction that makes good writers and speakers; the application

of direct authority is the most efficient corrective. Grammar has its part to contribute, but rather in the higher than in the lower stages of the work. One must be a somewhat reflective user of language to amend even here and there a point by grammatical reasons; and no one ever changed from a bad speaker to a good one by applying the rules of grammar to what he said."

Technical grammar, it seems to me, should be studied to some extent in the grammar-school for other reasons than any direct influence it may be supposed to have upon the pupil's habits in the use of English. In the first place, much of its nomenclature has come to be a part of our common speech; and terms like noun and verb, adjective and adverb, subject and predicate, should be understood by every well-informed person. But, what is more important, these technicalities are convenient, if not indispensable, in "language lessons," as distinguished from mere grammar lessons, especially in the upper classes of the grammar-school. As Prof. Whitney says, "To teach English grammar to an English speaker is to take advantage of the fact that the pupil knows the facts of the language, in order to turn his attention to the underlying principles and relations, to the philosophy of language as illustrated in his own use of it, in a more effective manner than is otherwise possible." There is a point, even in the grammar-school course, when a certain amount of this "philosophy of language" may be profitably taught in connection with exercises in writing English, and especially with the readings in literature.

But, to my thinking, the main part of this teaching should be oral, or in the form of deductions from these exercises and readings. Many things can be taught in this way that are not found in even the larger school manuals of grammar, and which could not be learned so well from any text-book.

The manual of grammar put into the hands of the pupil should not be larger than the smallest of the books recently prepared for common schools. Some of these are good in their way, but their treatment of some subjects might be materially improved. The ideal book of this small compass is yet to be written; at least, I have not met with one which is quite to my own mind. Prof. Whitney's, to which I have referred, is too large for pupils of this grade; but it will be helpful and suggestive to the teacher.

Whatever of grammar *is* taught should be taught correctly, which is rarely done. The writers of "grammars" often—I might say, generally—know little of the history of the language, and teachers know less; and, what is more unfortunate, their ignorance incapacitates them for teaching well the little they do know.

Some of the useless matter in these elementary grammars might well be replaced by an account of the more important constructions that have become obsolete in the last two or three hundred years, especially as many of these are still admissible in poetry. It would seem no more than reasonable that the only grammar the majority of people will ever study or refer to should cover the English of Shakespeare, Milton, and King James's Bible; and to do this concisely would not require half a dozen pages out of several dozen that might to advantage be cleared of stuff that now cumbers them. At any rate, oral instruction in this English should be included in the last year's course in every grammar-school.

I may add that, in my opinion, the main facts in the *history* of the English language should be taught in the latter part of the grammar-school course. An outline of these facts can be put into two small pages of good-sized type (as in a card that I myself once prepared for grammar-school use),

and an hour's familiar talk about the matter will make it perfectly intelligible to the boys and girls.

The only difficulty with lessons of this kind, which might be introduced without interfering with anything that is now done, is the ignorance and consequent indifference of teachers—though the indifference is quite as much due to what they know as to what they do not know. The present generation of teachers can never entirely recover from the effects of their own early training in English, with its excess of drill in technical grammar of the old inaccurate sort and of parsing in the old blundering way.

The habits of years are not easily changed, even when there is an honest effort to get the better of them. Our educational journals illustrate this in more ways than one. We often see in them attempts at teaching the history of words, for instance, which, though well meant, show either gross ignorance of the facts or a weak grasp of them which seriously mars if it does not utterly spoil the lesson; and, what is equally significant, the worst blunders in articles of this kind pass without being detected, or at least without being criticised, by the thousands of teachers who read them.

* * * * *

The study of English *literature* was introduced into our high-schools some twenty-five years ago, and within a few years the "supplementary reading" so-called has been the entering wedge of its introduction into grammar-schools. An avalanche of books has followed the new movement, some of which are intended to give instruction in history, geography, and natural science, while others are designed to initiate the young folk in the study, or at least in the reading of literature properly so called. The former class of books doubtless answer a good purpose, but it is only with the latter that I have to deal here. What should these books

be, and how should they be used? The latter question seems to me by far the more important. It does not so much matter what the books are, if they are really good literature in every sense,—pure and wholesome in tone and influence as well as unexceptionable in style,—and if they are suited to the capacity of young readers and likely to interest them. Let teachers or supervisors choose what they will from the increasing supply of excellent material of this character.

But, having selected our books, how shall we use them? Some tell us that they should simply be *read*, with no direct instruction beyond what is necessary to insure their being understood. This done, trust them to commend themselves to the child, and by “unconscious tuition” to cultivate his taste and to accomplish their higher mission in forming his character and guiding his life. Let the literature teach its own lessons, with little meddling on the part of the instructor. In addition to the books read in the school-room, let others well-chosen be put into the hands of the children for reading at home with no aid or comment from the teacher.

Now, this is excellent in its way; nothing, indeed, can be better as a part—we may say, the main part—of the course; but it is not the *study* of literature, and I believe that a certain amount of genuine study not only is no hindrance or drawback to this reading, but is a help and stimulus to it, while it has a material value of its own. If much reading of good books fosters a love for such literature, the careful study of select specimens of the same literature tends to confirm and increase that love by justifying it and pointing out new grounds for it which otherwise would not have been recognized or suspected. It changes the love from a vague sentiment to an intelligent appreciation—from an instinctive feeling for which one can give no clear reason to a pos-

itive assurance which he can explain and, if need be, defend.

That such an intelligent appreciation of literature is desirable no one will deny—not even those who would limit the grammar-school course to mere reading. They will probably say, as many others will at first, that, while something may be done in the high-school in the line I have suggested, it is impracticable in the grammar-school, where it is beyond the capacity of the pupils, or, if it were not, there is no time for it. If rightly taught, it is certainly not beyond the capacity of the upper classes in the grammar-school, and less time is required for it than might be supposed—and, as I have said, time can be got for work in this department by saving it in others where it is wasted. It is a common error in education to underrate the ability of the child. In most cases the difficulty is in the methods of teaching rather than in the matters to be taught. In this study of language and literature, I believe that almost everything that is now done in the high-school could be done in the grammar-school if attempted in the right way. Some things could be taught more successfully in the lower grade than in the higher, because it is the natural time for learning them. The child masters them more easily than the adult, and the child of ten or twelve more easily than one of fourteen or fifteen.

The chief aim in the study of literature in either school is the *cultivation of taste*. How much is actually accomplished in this direction in the average high-school course? A smattering of the elements of rhetoric, or what purports to be such, is got from one of the wretched text-books (there are only one or two out of twenty or more that are not wretched); and a few masterpieces of literature are read—carefully and faithfully in certain respects, but seldom in a way that gives the pupil any critical power available after he leaves school. He

learns certain facts about what he reads, and comes to feel, or to imagine that he feels, something of its beauty and worth ; but he has not acquired the ability to judge of literature in general. His taste is neither sensitive nor trustworthy ; he is in no sense whatever a *critic*. For myself, I am confident that more than this may and should be accomplished in the grammar-school — that boys and girls in the upper classes at least can be taught to be critical in their estimate of what they read. They should be educated to this critical habit from their earliest introduction to the study of literature. It is a mistake to suppose that this training belongs only to an advanced course. The earlier it begins, the better, if I may judge from my own experience as a teacher.

How are these grammar-school children to be taught the elements of criticism ? Not by the use of text-books in rhetoric. Luckily there are none that profess to be suited for grammar-schools, as there are for high-schools. Oral teaching in connection with a part—a small part, if you choose—of the readings in literature is all that is necessary or desirable. A certain amount of good prose and poetry should be studied minutely and critically with reference to its style. A few teachers imagine that they do this now ; but they do it very imperfectly—though no worse than might be expected when they themselves either are untaught or have been mistaught. They know neither what to do, nor how to do it. They leave off where really useful work should begin. It is as if in an industrial school the names and construction of the tools and machines were learned, but not how to handle and employ them.

I have not time to explain at length what I believe can be done in teaching elementary criticism in a grammar-school. One or two of the possible lines of study may be briefly mentioned by way of illustration.

In the reading of poetry, the essential principles and laws of *versification* may be taught, the pupil being made to deduce them for himself from the poem before him. As I have said elsewhere (see page 40 below), it is the right time for learning what children of larger growth often fail to acquire. The young child never errs in the rhythmical rendering of Mother Goose, that classic of the nursery; but adults and teachers, and sometimes even college professors, who have lost the childish sensitiveness to the music of verse, will often blunder badly in reading or reciting Shakespeare.

In elementary *rhetoric*, the leading forms of *figurative language*—the easiest and most interesting subject for a first lesson—can be taught to a child of ten in the same way—that is, from the examples he finds in the prose or verse he is reading. He uses in his daily talk similes and metaphors and personifications and apostrophes, and many another figure to which rhetoricians have given fearfully polysyllabic names—why should they bother him in books? The small boy who is so much given to similes that when he is hard up for a more specific comparison he will say “like *anything*,” making up in emphasis what the expression lacks in point and precision, will not be slow to recognize that sort of thing on the printed page if you call his attention to it. He will pick out the similes and metaphors as readily as the nouns and verbs, and explain the resemblances on which they are based as easily as the syntax of subject and predicate.

And here most teachers will think the lesson may end—as it generally does in the high-school—but just here the valuable instruction should begin. To note and name these figures soon becomes a merely mechanical process—much like “parsing,” and as profitless; but to see whether the figure is apt or expressive or beautiful, and to find out and explain why it is so, is a practical lesson in taste and criti-

cism ; and this exercise should follow. Here the real pleasure as well as profit of the study begins ; for children, with very few exceptions even among the dunces, have keen poetic sensibility, and enjoy any exercise that appeals thereto. Call it out, allow it play, and you will be amazed at its quick and vigorous development. Let it lie dormant or check its natural growth, as our methods of education too often seem perversely adapted to do, and it is liable to become as dull and dead as—it is in the average grammar-school teacher.

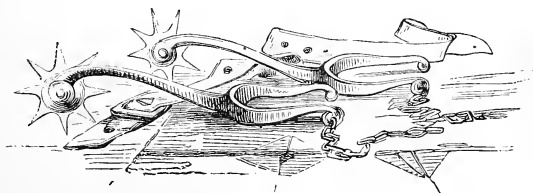
In summer schools and elsewhere I have had many classes made up largely of teachers, and I have often found boys and girls just entering a high-school apter pupils than these grown-up students, some of whom had been teaching language and literature for ten years or more.

And here let me suggest that the critical study of some masterpiece of literature, especially poetry, is one of the best possible exercises for the teacher in this department. It may or may not be something that one has to teach in school—it is as well, in my opinion, that it should be something above the range of one's daily work—but the manner of study is of more importance than the matter. This may be carried on by one's self, but it is better for two or three or more to do it together, meeting for the purpose weekly or fortnightly, or as often as may be convenient. If it could be done under the guidance of some one who knows how to study and teach literature, so much the better ; but this may not be possible in most cases. However managed, it may be as enjoyable as it is sure to be profitable—at once a delightful recreation and valuable self-culture.

To return to work in school, but only in closing, let it be understood that the lessons in metre and rhetorical figures to which I have alluded are but random illustrations of the kind of exercises that I am confident can be combined with

the reading of prose and poetry in the upper classes, if not in lower grades, of any grammar-school. I have no theory as to what can be accomplished with such pupils which is not based on my own experience in teaching. I am not disposed to dogmatize on the subject, but simply speak what I know—and it seems to me only a plain, common-sense answer to the question I have been invited to discuss.

To sum up this answer in a sentence or two, the grammar-school should be literally and pre-eminently a *grammar-school*—taking the name in no narrow technical sense, but as indicating *the school of language and literature* for the vast majority who finish their school education here. The English language is by far the most important part of its course of study, and should have more time than is now allowed it, taking time, if necessary, from other branches. Besides a thorough practical training in the speaking, reading, and writing of English, there should be some critical study of literature—enough at least to enable the pupil to discriminate intelligently between what is good and bad in literature, and to lead him to love the one and despise the other in after-life. If this should be done, it can be done; and it *will* be done when the balance of studies is fairly adjusted and methods of teaching are thoroughly perfected.



HINTS FOR TEACHERS

ON THE USE OF THE "ENGLISH CLASSICS FOR SCHOOL READING."

It should be understood at the outset that this is no formal essay on elementary instruction in English Literature, but simply a few random hints to teachers on the use of the 'English Classics for School Reading,' based upon the first two volumes—the *Tales of Chivalry* and *Tales from English History*. I do not assume that all teachers will need all or any of these hints; they are written for such as may find them in some degree helpful or suggestive.

As was explained in the preface to the first volume, my aim in the series has been "to edit certain selections from standard prose and poetry, suited either for 'supplementary reading,' as it is called, or for elementary *study* in English literature."

For the former purpose the brief notes under the text are perhaps all that some teachers will consider necessary, or that they may have time to make use of. If, however, they can take time for an occasional oral exercise based upon the longer notes at the end of the book, it will be a convenience to have this material at hand. Let me advise them at least to call the attention of their pupils to these notes, which contain much matter well worth reading, even if it is not used in the regular or occasional class-work.

These longer notes, however, are more particularly de-

signed for the other purpose I have mentioned—elementary *study* of language and literature. They do not in any sense form a *course* of study, but are meant to be *helps* in whatever course the teacher prefers to pursue. They are *not* to be assigned *in bulk* as lessons. They are to be used for reference as needed, not to be committed to memory. The *text* is the lesson, the *notes* are merely aids in studying it. To what extent they are to be used will depend upon the method of study.

Certain notes are meant to be hints to the teacher rather than helps to the pupil. It will be seen that many are in the form of questions, and that there is considerable variety in the questions on the same subject.

For instance, on page 18, line 60, of the *Tales of Chivalry*, it is said that Scott was "led to regard his literary powers as *an exhaustless mine* of wealth"; and the note on the italicized words is the question: "What is the figure here?"

On the next page, line 91, the text reads:—

"Gentle as a child, he has been unspoiled by the flattery of a world. Through the mists of the fast-fading mind looks out that true and tender manhood which is forever memorable."

The note quotes the *Gentle as a child*, and asks: "Is the figure here the same as in the *mists* of the next line?"

Simile and *metaphor* have been previously explained and illustrated in a note (on page 13, line 334), which may be quoted here to show how such rhetorical instruction is given in the book:—

"*Was also a sealed book*. That is, it was *like* a book whose covers are fastened together and sealed, so that it cannot be read. Here we have a *metaphor*, or implied comparison (see on page 10, line 266 above); as in line 350 below: 'I waded into the

stream'; where the abundant reading at his command is indirectly compared to a stream into which he is free to wade. But when he goes on to say '*like* a blind man into a ford,' the comparison is *direct*, and is called a *simile* (a Latin word meaning *like* or *similar*, which is derived from it). The *simile* is always introduced by *like*, *as*, or some word expressing likeness or similarity; while the *metaphor* omits these words and merely *implies* that one thing is like another. If Scott had written, 'The philosophy of history was *like* a sealed book to me,' it would have been a simile instead of a metaphor."

On page 67, line 170, the expression, "White as pearl," occurs; and the note reads: "What is the figure? What would it be if Scott had written 'her teeth of pearl'?"

The note on a simile on page 102 ("Like an oak," etc.) is: "Name and explain this figure." On another, on page 103 ("Like crushed reptiles"), it is: "Point out another example of the same figure on the same page."

These are only a few out of many examples intended to remind the teacher that he should avoid mechanical routine in his questions if he would not have his pupils get into the same bad way in their answers.

Among these notes that are simply suggestions to the teacher are such as refer to beauties of style, sentiment, characterization, etc. The following, on page 102, line 251, of the *Chivalry*, is an example:—

"*Holy prophets of the law!* Note that all the exclamations of Rebecca are in keeping with her Jewish nationality. Contrast with these the language of Ivanhoe on the next page, lines 290, 299, etc."

In the passages referred to, Ivanhoe exclaims, "Saint George strike for us!" and "By Saint John of Acre!"

Again, on page 122, line 183, the text reads thus:—

"'Give me her glove,' said Beaumanoir. 'This is indeed,' he continued, as he looked at the flimsy texture and slender fingers, 'a slight and frail gage for a purpose so deadly!—Seest thou, Rebecca, as this thin and light glove of thine is to one of our heavy steel gauntlets, so is thy cause to that of the Temple, for it is our Order which thou hast defied.'

"'Cast my innocence into the scale,' answered Rebecca, 'and the glove of silk shall outweigh the glove of iron.'"

The note is as follows:—

"*As this thin and light glove, etc.* Here we have the full and formal statement of the simile. Note how aptly Rebecca turns the figure against Beaumanoir in her reply, which also illustrates the difference between the simile and the metaphor."

On page 1 of the *English History* is this stanza of Cowper's *Boadicea*:—

"Rome, for empire far renowned,
Tramples on a thousand states;
Soon her pride shall kiss the ground—
Hark! the Gaul is at her gates!"

I give the note on the last line in full, though it is only the second paragraph to which I wish to call attention here:—

"*Hark! the Gaul is at her gates!* By *the Gaul* Cowper means the Goths, Vandals, and other Northern tribes that broke up the Roman Empire in the 5th century. *Gaul* (mainly the territory occupied by modern France), which had long been a part of the empire, was itself invaded and overrun by these barbarians.

Note the effect of the *exclamatory* form of the line. It would have been far less forcible if the poet had written, 'Soon the Gaul be at her gates.'"

Here the pupil should be led, if possible, to see for himself why the exclamatory form is more forcible.

The following notes in the same book are similar hints to the teacher :—

“Page 75, line 19.—*Gayly dance the bells.* An expressive metaphor for the lively chiming of the bells.”

“Page 88, line 1.—*Trample! trample!* In this word we have a ‘correspondence of sound and sense’; that is, the sound of the word is like the sound described. Such words as *buzz*, *hum*, *ding-dong*, *bow-wow*, etc., are familiar examples of this *onomatopœia* (Greek for word-making), as it is called, though we may be satisfied to define it as ‘correspondence of sound and sense.’ *Trap*, *pad*, *thud*, and *rap* below are other examples. The use of these words adds not a little to the life and spirit of the narrative. We almost fancy that we hear the horses on their way.”

It would have been easy to multiply such notes in the books, but to have done so would have defeated my purpose. The teacher should see that his pupils find similar instances for themselves, giving them help only by Socratic questioning, and no further than may be necessary to train them to the exercise of their own taste and judgment.

These remarks apply equally to occasional notes in which the line of thought is explained; as in some of those upon the following stanzas from *Alfred the Harper* (the disguised Alfred is singing in the camp of the Danes) :—

“‘But chief his fame be quick as fire,
 Be wide as is the sea,
 Who dares in blood and pangs expire,
 To keep his country free!
 To such, great earls, and mighty king!
 Shall praise in heaven belong;
 The starry harps their praise shall ring,
 And chime to mortal song.

" ' Fill high your cups, and swell the shout,
 At famous Regnar's name,
 Who sank his host in bloody rout
 When he to Humber came!
 His men were chased, his sons were slain,
 And he was left alone.
 They bound him in an iron chain
 Upon a dungeon stone.

* * * * * *

" ' Great chiefs, why sink in gloom your eyes?
 Why champ your teeth in pain?
 Still lives the song though Regnar dies!
 Fill high your cups again!
 Ye too, perchance, O Norseman lords!
 Who fought and swayed so long,
 Shall soon but live in minstrel words,
 And owe your names to song!

* * * * * *

" ' To him, your lord, O, shout ye all!
 His meed be deathless praise!
 The king who dares not nobly fall
 Dies basely all his days.
 The king who dares not guard his throne,
 May curses heap his head;
 But hope and strength be all his own
 Whose blood is bravely shed!

" ' The praise thou speakest,' Guthrum said,
 ' With sweetness fills mine ear;
 For Alfred swift before me fled,
 And left me monarch here.
 The royal coward never dared
 Beneath mine eye to stand.
 O, would that now this feast he shared,
 And saw me rule his land! "

The following are the notes I have in mind here :—

“ *Quick as fire.* Explain the figures in this line and the next. *Be* is the third person imperative.

“ Note the turn which the harper here gives to his song. He has praised the warrior who fights and dies bravely, like the Norseman on his piratical expeditions; but now he claims the highest fame for the *patriot* who falls in defence of his native land. For *him* the harps of heaven shall echo the eulogies of men below.”

“ *Fill high your cups,* etc. And now, having sung the praise of patriotism, the harper reminds the Norse invaders of the fate of the most famous of their predecessors, *Regnar* (or *Regner*) *Lodbrog* (or *Lodbrok*), who, as tradition relates, ravaged Northumbria in the reign of Ella (who usurped the throne in A. D. 862), and, being taken prisoner by that monarch, was thrown into a dungeon filled with vipers, as described in the poem. His sons Hinguar and Hubba were said to be among the jarls, or earls, who accompanied Guthrum on his expedition. The history of Regnar, however, is more or less mythical, and some authorities doubt whether he ever existed except in the Norse legends.”

“ *Why sink in gloom your eyes?* It is the fear of defeat rather than of death which thus affects the warriors, for the Norsemen dreaded no death except from disease or old age. Regnar is said to have died singing the joys of that death in battle which his fate denied him; and the song ends with, ‘The hours of my life are numbered; I die laughing.’”

“ *To him, your lord,* etc. This stanza is so expressed as to mislead Guthrum and the rest. It seems to deride and execrate Alfred for his cowardice; but the king simply invokes curses upon his own head if he *shall prove* the coward that his enemy believes him to be. The next stanza shows how completely Guthrum is deceived by the ambiguous language of the supposed minstrel.”

In this particular instance the pupil may need some help

in following the subtle turns of thought and explaining the ingenious ambiguities of the harper's song ; but the analysis is a sample of what he should, in most cases, do for himself, and the teacher should see that he does it. It is not my purpose to do it for him.

Other notes hint at lessons and exercises in elementary criticism ; as in the one on these lines in *The Burial of Sir John Moore* :—

“ ‘ But he lay like a warrior taking his rest,
With his martial cloak around him.’ ”

“ *He lay like a warrior*, etc. A comma is often put after *lay*, to the injury of the passage. Why is it better without the comma ? ”

The pupil should need no help in answering this question.

The last stanza of *The Song of the Camp*, by Bayard Taylor, now reads thus :—

“ Sleep, soldiers ! still in honored rest
Your truth and valor wearing ;
The bravest are the tenderest,—
The loving are the daring.”

There is the following note upon it :—

“ *Sleep, soldiers !* etc. The earlier version of the stanza was :—

“ ‘ Ah ! soldiers, to your honored rest
Your love and glory bearing,—
The bravest are the loveliest,
The loving are the daring.’ ”

“ It is much improved by the revision, especially in the third line.”

Why it is "improved" should be explained by the pupil, not by the teacher.

No two copies of *The Relief of Lucknow*, by Robert T. S. Lowell (an elder brother of James Russell Lowell), as printed in various collections, agree in their readings. It is given in the *English History* as it appears in the author's edition of 1860. The various readings are given in the notes, and their comparative merits should be discussed by the class. Boys and girls ten years old, if not younger, can do this original work in criticism, and they enjoy it heartily; and the teacher will be surprised to see how rapidly they improve in it.

These exercises in criticism should be combined, from first to last, with the study of *figurative language* suggested by the notes. In my opinion, the pupil should learn the elementary facts about figures, not from a text-book of "rhetoric," but from the examples in what he reads, and by finding and analyzing them for himself, rather than by having them pointed out and explained to him. The average schoolboy or schoolgirl can be led, by judicious questioning, to *deduce* all this "rhetoric" from half a dozen pages of any good poetry (or prose, if it contain enough of figurative language) in a few lessons. Almost no direct *instruction* is needed. The technical terms should be very sparingly introduced. Only such as have ceased to be exclusively technical, and ought to be understood by every well-informed person (*metaphor, simile, personification*, and the like), should be employed. The mere pointing out of instances of the figures (saying "This is a metaphor," or "That is a simile," etc.), without regard to the aptness, or beauty, or other noteworthy fact concerning them, is "flat, stale, and unprofitable" work after the pupil has once learned to recognize and name the figures. In some schools this is the chief thing done in the so-called "study" of poetry, but, like a good deal of the

work done in our schools, it stops just where really useful work should begin. It is the mechanical drudgery which is the necessary preliminary to exercise at once profitable and enjoyable. It is learning the names of the rhetorician's tools without understanding how he uses them or learning to use them ourselves.

Since this work, to be worth anything, must be done by the pupil and not by the teacher or the editor, it will be seen that my notes pertaining to it are few and far between; but the teacher must keep in mind the *plan* of which they give hints and exemplifications. Here and there I insert a note solely as a reminder to the teacher. On pages 105 and 106 of *Chivalry*, for example, the following extract from *Ivanhoe* occurs:—

“‘Rebecca,’ he replied, ‘thou knowest not how impossible it is for one trained to actions of chivalry to remain passive as a priest or a woman when they are acting deeds of honor around him. The love of battle is the food upon which we live—the dust of the *mêlée* is the breath of our nostrils! We live not—we wish not to live longer than while we are victorious and renowned. Such, maiden, are the laws of chivalry to which we are sworn, and to which we offer all that we hold dear.’

“‘Alas!’ said the fair Jewess, ‘and what is it, valiant knight, save an offering of sacrifice to a demon of vainglory, and a passing through the fire to Moloch? What remains to you as the prize of all the blood you have spilled—of all the travail and pain you have endured—of all the tears which your deeds have caused, when death hath broken the strong man’s spear, and overtaken the speed of his war-horse?’ . . .

“‘By the soul of Hereward!’ replied the knight impatiently, ‘thou speakest, maiden, of thou knowest not what. Thou wouldst quench the pure light of chivalry, which alone distinguishes the noble from the base, the gentle knight from the churl and the savage; which rates our life far, far beneath the

pitch of our honor, raises us victorious over pain, toil, and suffering, and teaches us to fear no evil but disgrace. Thou art no Christian, Rebecca; and to thee are unknown those high feelings which swell the bosom of a noble maiden when her lover hath done some deed of emprise which sanctions his flame. Chivalry!—why, maiden, she is the nurse of pure and high affection—the stay of the oppressed, the redresser of grievances, the curb of the power of the tyrant.’ ”

The following is the concluding note on this portion of the text :—

“ Note the figures in this passage, and in lines 371, 372 below, where there is also a Scriptural allusion. The next page abounds in examples of figurative language. Observe the personification of Chivalry in 405 and the lines that follow.”

The pupil should be questioned here upon the figures in the passages referred to.

Other notes suggest *exercises* that may be introduced in connection with the study. The note on the following lines from *Boadicea*—

“ Every burning word he spoke
Full of rage and full of grief”—

concludes thus :—

“ For other examples of metaphor drawn from fire, see ‘ Pregnant with celestial fire ’ (full of religious ardor) in the present poem ; ‘ warlike fire ’ in line 37, page 4 ; ‘ burning blood ’ in line 7, page 10 ; ‘ kindling wine ’ in line 20, page 10 ; ‘ mouths of flame ’ in line 29, page 11 ; ‘ brows inflamed ’ in line 53, page 12, etc.”

This illustrates a kind of work which the pupil may occasionally be required to do in any similar case ; and the search

for examples need not be confined to the book in hand. Metaphors and similes drawn from familiar objects and phenomena (plants, trees, and flowers, beasts, birds, and insects, earth, air, and water, day and night, sunrise and sunset, the seasons, and the like) abound in our literature, and the pupil can readily find a dozen or more examples under any of these heads or a small subdivision of some of them—as a particular tree or flower, like the oak or the rose. But *criticism* should be a part of all these exercises. Only such examples should be accepted or approved as are apt or admirable, and the pupil should be required, if called upon, to show wherein their special merit consists. These exercises may be either oral or written; and if written they may often be made a substitute for the periodical "composition."

In this connection I may call attention to the following note on page 114, line 652, of *Chivalry*, as illustrating a curious and interesting group of metaphors which pupils will enjoy tracing out:—

"*Hound of the Temple*.—Compare page 66, line 129 ['Dog of an unbeliever!'], and page 90, line 201 ['Cowardly dog!']. Metaphors taken from the names of animals are common, not only in books but in every-day speech. Such use of *hog*, *bear*, *fox*, *goose*, etc., will occur to young people at once, and they can easily make out a long list of similar names. Sometimes the metaphor takes the form of a verb; as in *dog*, to follow like a dog. Compare *Comus*, 405: 'I fear the dread events that dog them both.'"

The figure should be explained in each instance, and, if possible, striking examples of it should be hunted up.

Another excellent exercise, suggested by certain of the notes, is the finding of passages or poems resembling the one under consideration, in subject, style (figurative lan-

guage, metre, etc.), beauty, or any other noteworthy characteristic.

A note on the following passage from *The Armada* of Macaulay may serve as an illustration here :—

“Night sank upon the dusky beach and on the purple sea :
Such night in England ne’er hath been nor e’er again shall
be.

From Eddystone to Berwick bounds, from Lynn to Milford
Bay,

That time of slumber was as bright and busy as the day ;
For swift to east, and swift to west, the ghastly war-flame
spread ;

High on Saint Michael’s Mount it shone ; it shone on
Beachy Head,” etc.

This is the note :—

“*For swift to east*, etc. For a similar spirited description of spreading an alarm by signal-fires from the heights, see Scott’s *Lay of the Last Minstrel*, iii. 341–392. The following is an extract from it :—

“ ‘And soon a score of fires, I ween,
From height and hill and cliff were seen,
Each with warlike tidings fraught ;
Each from each the signal caught ;
Each after each they glanced to sight,
As stars arise upon the night.’ ”

Exercises in changing figurative language to literal, or changing one figure to another (suggested by various notes in both books) may also be introduced at the discretion of the teacher.

An easy but very instructive exercise in the study of *words* is suggested by the following note on page 4, line 19, of *English History* :—

"*The board.* The dining-hall. Note the various derived senses of *board*, which originally meant simply the wood of which a table is made."

Any boy or girl old enough to read the book ought to be able, without help from the teacher, to explain how the various derived meanings of *board* (noun and verb) have come from its original sense of a plank; as used to make a table (and so running out into suggestions of food, eating, hospitality, etc., and of officers gathered about a table for consultation or business), or to form the deck or sides of a ship (whence *on board*, *aboard*, *larboard*, *starboard*, the verb *board* in its nautical senses, etc.), to say nothing of minor meanings, as the *boards* of a theatre, compounds like *blackboard*, *card-board*, *chess-board*, *sideboard*, *sounding-board*, etc., and phrases like *above board*, etc.

In connection with this exercise the young people (and perhaps some of their elders) need to be reminded that words of the same or similar form *and meaning* may be of different derivation; like *isle* and *island*, *rhyme* and *rhythm*, to take familiar examples. In the case of *board*, the word as applied to the side of a ship is by some derived from the French, and the *New English Dictionary* of the Philological Society says that *aboard* "appears to have been taken directly from the French *à bord*"; but the French *bord*, it adds, is of Teutonic origin and perhaps directly related to *board*=plank.

While referring to the study of *words*, I may mention certain *classes* of facts concerning words which are occasionally made the subject of notes:—

1. Old forms of words; as, in the *English History* (where the notes on them may be found by the index), *Excester* (an example of an interesting *class* of geographical names),

vaward, holden, mettle, etc. ; and in *Chivalry* (see index), *whittle* (noun), *sith, foughten, reck*, etc.

2. Old senses of words ; as, in the *English History* (see index), *brave, advance, cheer, minion, to* (=for), *on* (=of), *be* (=are), etc. ; and in *Chivalry* (see index), *proof, strength, trumpet*, etc.

3. Words used only in poetry ; as, in *English History* (see index), *erewhile, hap, massy*, etc.

4. Words used rarely or peculiarly ; as, in *Chivalry* (see index), *affirmance, advantage* (verb), *applauses*, etc. ; and in *English History*, *behoof, blink, devildoms*, etc.

5. Diminutives, and other derivative words rarely noticed in school text-books ; as, in *English History* (see index), *islet, lubbard, Peterkin*, etc.

A few notes under these heads may be cited here as illustrations :—

“*Mettled*. Spirited. The word *mettle* is only another spelling of *metal*. In the early editions of Shakespeare, as in other books of that day, we find *metal* and *mettle* without regard to the meaning. Of course *mettle* is a metaphorical form of *metal*, originally alluding to the quality of a sword-blade as depending upon the steel of which it is made.”

“*Recks*. Cares ; now little used except in poetry. *Reckless*, which is derived from it, was in constant use down to the middle of the 16th century, but fifty years later it had become so nearly obsolete that Dr. Richard Hooker (1553–1600) thought it necessary to explain its meaning in a marginal note. It was afterwards revived, and is now familiar to every English-speaking person. *Reck* was formerly used impersonally also ; as in Milton’s *Comus*, 404 : ‘Of night or loneliness it recks me not’ ; that is, I do not care for them, or regard them.”

“*Make no heavy cheer*. The original meaning of *cheer* was face or countenance ; as in Shakespeare, *Midsummer-Night’s Dream*, iii. 2. 96 : ‘pale of cheer’ ; Spenser, *Faërie Queene*, i. 1. 2 :

" ' Right faithfull true he was in deede and word,
But of his cheere did seeme too solemne sad,' etc.

Hence 'to be of good cheer' meant to look cheerful; and from the frequent use of this and similar phrases *cheer* itself came to be understood as meaning cheerfulness or gladness. It was also applied to viands or provisions for a feast, as promoting cheerfulness; and, finally, to cries or shouts expressive of joy or pleasure."

"*Minion*. The word is now used only in a contemptuous sense, but its original meaning was darling, or favorite. In Sylvester's *Du Bartas* (1605) we find 'God's disciple and his dearest minion'; and in Stirling's *Domes-day*: 'Immortal minions in their Maker's sight.' Shakespeare, *Macbeth* (i. 2. 19), refers to his hero as 'Like valour's minion.'"

"*To thy own share* means *for* your own share. In old English this use of *to* for *for* was very common. Compare *Judges*, xvii. 13; *Matthew*, iii. 9; *Luke*, iii. 8, etc. 'Take to wife' is still used in the marriage service."

"*Armor of proof*. This use of *proof* was a technical term, implying that the armor had been *proved*, or tested, or would bear the *proof* of actual service in war. The word is sometimes put, by metonymy, for the armor itself, as in Shakespeare's *Richard III*. v. 3. 219:—

" 'ten thousand soldiers,
Armed in proof, and led by shallow Richmond.'"

"*Strength*. In the use of *strength* for *stronghold*, we have an example of an 'abstract' noun, or the name of a *quality*, put for a 'concrete' noun, or the name of something *possessing* that quality. This is a form of that 'figure of speech' which writers on rhetoric call *metonymy*—a word which means 'change of name' or 'exchange of names.' Shakespeare uses this same abstract noun in another concrete sense in *King Lear* (i. 1. 41), where the old monarch says:—

“ ‘Know that we have divided
In three our kingdom ; and ’t is our fast intent
To shake all cares and business from our age,
Conferring them on younger strengths ;’

that is, on those who are younger and stronger. We also find *strength* used for an army (just as we now use *force* and *forces*—another example of the same figure); as in *King John* (ii. i. 388), where ‘your united strengths’ means your allied armies.”

“*Islet*, a *diminutive* of *isle* ; that is, a derivative noun denoting a smaller thing of the same kind ; as *leaflet*, *lambkin*, *hillock*, *duckling*, etc. Give other examples of diminutives with these endings (-*let*, -*kin*, -*ock*, -*ling*).”

“*Lubbard*. The word has the force of a ‘big lubber,’ the ending -*ard* being apparently used as in *laggard*, *sluggard*, *drunkard*, etc., where it has what is called an *augmentative* force, expressing frequency or excess. Thus a *laggard* is one who lags much, or is very lazy ; a *sluggard*, one who is very sluggish ; a *drunkard*, one who drinks to excess, etc. In *braggart*, the ending becomes -*art*.”

French and other foreign words are not only defined, but their pronunciation is added ; and the peculiar local pronunciation of English geographical names is given. The following notes are examples :—

“*Drap-de-bure*. French for cloth of drugget. *Drap* (which we have in *drape*, *draper*, *drapery*, etc.) is pronounced *drah*. The *e* in *de*, as before explained, is like that in *her* ; and *bure* may be pronounced as it would be in English, though the French *u* has a sound unknown in our language.”

“*Beaulieu* (here *Bō-lū*, but the local pronunciation is *Bū-lē*) is within the limits of the *New Forest*, an extensive tract of woodland originally set apart as a royal hunting-ground by William the Conqueror. Here his son, William Rufus, was killed in 1100 by Walter Tyrrel.”

"*Belvoir* (pronounced *Bee'-ver*) Castle, the seat of the Duke of Rutland, is on a high hill. George Crabbe (1754-1832), the poet, lived here as chaplain for some time."

The *grammatical* notes are few but important. Some are intended to call attention to errors or omissions in the ordinary school text-books. For instance, in the *English History* (note on page 110, line 44) the distinction between "participial nouns," properly so called, and "verbal nouns" or "infinitives ending in *-ing*" (which the text-books either do not recognize at all or fail to make intelligible to young students) is clearly stated and illustrated, thus:—

"*The loving are the daring.* In *loving* and *daring* we have examples of 'participial nouns,' or participles in *-ing* used as nouns. These are often confounded with 'verbal nouns,' or 'infinitives in *-ing*,' as they are sometimes called, which have no historical connection with the participle. We have examples of these in '*Loving* is the opposite of *hating*'; 'deeds of *daring*,' etc. The 'participial noun' always expresses the *agent*, the 'verbal noun' the *action*. In Early English the two had different endings, as they still have in German. A child can readily distinguish the two by the sense, not only when used singly, but also in compounds. Compare, for instance, *a workingman* (a man who works) and *a working-day* (a day for working), Cowper's 'church-going bell' (which Wordsworth was wrong in criticising), and 'a church-going *belle*' or 'church-going people,' etc."

Certain of the notes refer to grammatical forms or constructions that are *obsolete*; as the use of *who* for *which* and *which* for *who* (*English History*, on page 40, line 17). The passage referred to is the following stanza of Drayton's *Ballad of Agincourt* (the preceding stanza ends with a period):—

"Which, in his height of pride
 King Henry to deride,
 His ransom to provide
 To the King sending;
 Which he neglects the while,
 As from a nation vile,
 Yet with an angry smile
 Their fall portending."

The note (which I quote in full, as illustrating other features of the annotation) is as follows:—

"*Which, in his height of pride.* *Which* was often used for *who*, and *who* for *which*, in the time of Drayton. Thus in Shakespeare we find 'a lion *who*' (*Julius Cæsar*, i. 3. 21), 'The mistress *which*' (*Tempest*, iii. 1. 6), etc. Compare the Lord's Prayer: 'Our Father *which* art in heaven.' In the present passage we have another old construction, *which* being used at the beginning of a sentence for 'And he.' Compare *Acts*, xxi. 37, where *Who* is similarly used.

"The whole sentence is an example of the loose syntax of the time of Elizabeth. The meaning is: And he (the French general), in his height of pride, in order to show his contempt for Henry, sent word to him (Henry) to prepare his ransom (as if already captured by the French). Holinshed says: 'Here we may not forget how the French thus in their jolitie sent a herald to King Henrie, to inquire what ransome he would offer. Whereunto he answered, that within two or three houres he hoped it would so happen that the Frenchmen should be glad to common [that is, to confer] rather with the Englishmen for their ransoms, than the English to take thought for their deliverance, promising for his owne part, that his dead carcasse should rather be a prize to the Frenchmen, than his living bodie should paie anie ransome.' Shakespeare, in *Henry V.* (iii. 6 and iv. 3), represents the French herald as coming *twice* with insulting propositions concerning the ransom. The second time, Henry says to him:

"I pray thee, bear my former answer back :
 Bid them achieve me, and then sell my bones.
 Good God ! why should they mock poor fellows thus ?
 That man that once did sell the lion's skin
 While the beast lived was killed with hunting him.
 * * * * *
 Come thou no more for ransom, gentle herald :
 They shall have none, I swear, but these my joints.'"

Farther on in the same poem we find this passage :—

"None from his fellow starts,
 But, playing manly parts,
 And like true English hearts,
 Stuck close together."

The note (which contains a reference to the one just given) is as follows :—

"*Stuck close together.* The grammatical subject of *stuck* is only implied in what precedes. Such loose construction (see on page 40, line 17) was common in Elizabethan English. - Compare *Henry V.* iv. 7. 188 :—

" 'For I do know Fluellen valiant,
 And, touched with choler, hot as gunpowder ;
 And quickly will return an injury ;'

that is, *he* will return it."

I may add as further illustrations of this class of notes the following (from *English History*, page 66, line 38, and *Chivalry*, page 112, line 573) :—

"*We were best put back.* It would be best for us to put back. The old expressions, *I were best*, *you were best*, etc., had their origin in a construction in which the verb was impersonal and the pronoun was in the dative case—equivalent to the objective

with *to* or *for*: *it were best for me, for you*, etc. In like manner, *if you please* was originally *if it please you*, or *be pleasing to you*, etc."

"*I yield me*. I yield myself. The use of the personal pronoun for the reflexive was once common, but is now admissible only in poetry or, as here, in imitation of the language of the olden time."

These are facts in the *history* of the language which pupils who have begun to study grammar will readily learn and understand; as they will the lesson hinted at in the following note on page 39, line 76, of *Chivalry*:—

"*In short, French was the language*, etc. The remainder of this paragraph might well be learned by heart—or, better, the substance of it mastered—as a lesson in the history of the English language."

The passage referred to (from Scott's account of the times of Richard I. in *Ivanhoe*) is this:—

"In short, French was the language of honor, of chivalry, and even of justice, while the far more manly and expressive Anglo-Saxon was abandoned to the use of rustics and hinds, who knew no other. Still, however, the necessary intercourse between the lords of the soil and those oppressed inferior beings by whom that soil was cultivated occasioned the gradual formation of a dialect, compounded betwixt the French and the Anglo-Saxon, in which they could render themselves mutually intelligible to each other; and from this necessity arose by degrees the structure of our present English language, in which the speech of the victors and the vanquished have been so happily blended together, and which has since been so richly improved by importations from the classical languages and from those spoken by the southern nations of Europe."

This is further illustrated by the dialogue between Wamba

and Gurth on pages 47, 48, which is commended in the notes as "an excellent lesson in language," and which the teacher should make a text for oral instruction :—

" 'How call you those grunting brutes running about on their four legs?' demanded Wamba.

" 'Swine, fool, swine,' said the herd; 'every fool knows that.'

" 'And swine is good Saxon,' said the Jester; 'but how call you the sow when she is flayed, and drawn, and quartered, and hung up by the heels, like a traitor?'

" 'Pork,' answered the swineherd.

" 'I am very glad every fool knows that too,' said Wamba, 'and pork, I think, is good Norman-French; and so when the brute lives, and is in the charge of a Saxon slave, she goes by her Saxon name; but becomes a Norman, and is called pork, when she is carried to the Castle-hall to feast among the nobles; what dost thou think of this, friend Gurth, ha?'

" 'It is but too true doctrine, friend Wamba, however it got into thy fool's pate.'

" 'Nay, I can tell you more,' said Wamba, in the same tone; 'there is old Alderman Ox continues to hold his Saxon epithet while he is under the charge of serfs and bondsmen such as thou, but becomes Beef, a fiery French gallant, when he arrives before the worshipful jaws that are destined to consume him. Mynheer Calf, too, becomes Monsieur de Veau in the like manner; he is Saxon when he requires tendance, and takes a Norman name when he becomes matter of enjoyment.' "

The following note (on page 47, line 261, of *Chivalry*) illustrates two interesting peculiarities of the old grammar :—

" *An thou beest*. If you are. *Beest* is the old subjunctive form. It was also often used in the indicative; as in *Hamlet*, iii. 2. 32: 'O, there be players that I have seen play,' etc. Sometimes we find *be* and *is* in immediate succession; as in *Richard III.* iv. 4. 92 :—

“ ‘Where *is* thy husband? Where *be* thy brothers?
Where *are* thy children?’

When a boy says now ‘Where be they?’ it is a vulgarism; but, like many other vulgarisms (double negatives and the confounding of *who* and *which*, for example), it was once good English.

“*Thou* was formerly used in addressing inferiors, as by a master in speaking to a servant. It was also common between equals, especially if they were on familiar terms; but to use it in speaking to a stranger who was not an inferior was an insult. Many examples of the distinction might be given; as in Shakespeare’s *Julius Cæsar* (v. 5. 33), where Brutus says:—

“ ‘Farewell to *you*,—and *you*,—and *you*, Volumnius;
Farewell to *thee* too, Strato;’

where the persons first addressed are his friends, but Strato is a servant. So in *King Lear* (iv. 6. 32), Edgar, disguised as a peasant, says to the noble Gloster: ‘Now fare *you* well, good *sir*,’ and Gloster replies: ‘Now, *fellow*, fare *thee* well.’ See also on page 86, line 58, below.”

The note on page 86, line 58, is as follows, and refers back to the above:—

“*Your grace*. Observe that Locksley, in addressing the Prince, uses the pronoun *you*, while the Prince uses *thou* in speaking to him. See on page 47, line 261, above.”

The notes on *errors* in grammar should all be discussed by the class; and the errors should be corrected by the pupil, if this has not been done in the note. A few examples of such notes may be quoted here.

In *Chivalry*, page 59, is the following sentence from *Ivanhoe*:—

“Brian de Bois-Guilbert kept his eyes riveted on the Saxon

beauty, more striking perhaps to his imagination because differing widely from that of the Eastern sultanas."

This is the note :—

" *That of the Eastern sultanas.* The use of *that* is not strictly grammatical; neither would *those* be just right, as *beauty* is not the abstract noun, but the concrete — meaning a beautiful person, not beauty as a quality. If Scott had written 'on the beauty of the Saxon lady,' it would be correctly followed by 'that of the Eastern sultanas.' "

On page 93 we find this from the same novel :—

"Ivanhoe answered her hastily that he was, in point of health, as well, and better than he could have expected—'Thanks,' he said, 'dear Rebecca, to thy helpful skill.' "

The note is as follows :—

" *As well, and better than he could have expected.* The grammatical construction is incomplete. It should read, 'as well as, and better than,' etc., or, preferably, 'as well as he could have expected, and better.' "

Here the correction might have been left to the pupil; but the preferable form might not have occurred to him—and possibly not to some teachers. Of course, the pupil should be asked to explain why it is preferable. If he cannot do it, the teacher may help him out.

A very common error occurs in another sentence of Scott's, in the *English History*, page 35, line 2 :—

"Percy, Earl of Northumberland, an English noble of great power, and with whom the Douglas had frequently had encounters, sent his two sons, Sir Henry and Sir Ralph Percy, to stop the progress of invasion."

This is the note upon it:—

“*And with whom.* The *and* is superfluous with the relative. It should never be used except to connect a *second* relative clause to the preceding; as, for example, if this passage had read, ‘an English noble of great power, who often made incursions into Scotland, and with whom,’ etc.”

In the extract from *Kenilworth* (*English History*, p. 62) Scott writes thus:—

“The queen received this address also with great courtesy, and made answer in raillery,—‘We thought this lake had belonged to our own dominions, fair dame; but since so famed a lady claims it for hers, we will be glad at some other time to have further communing with you touching our joint interests.’”

I give this note for the benefit of pupils and teachers out of New England:—

“*We will be glad.* ‘We *shall* be glad’ would be better English. Why?”

Here is a worse sentence from the same novel (*English History*, page 68):—

“After this, amid a crowd of lords and ladies, yet so disposed around her that she could see and be seen on all sides, came Elizabeth herself, then in the prime of womanhood, and in the full glow of what in a sovereign was called beauty, and who would in the lowest rank of life have been truly judged a noble figure, joined to a striking and commanding physiognomy.”

This is the note:—

“*And who.* The construction is bad here. *And what* would be less objectionable, though not exactly satisfactory. The latter part of the sentence should be recast.”

It will be a good exercise for the older pupils to recast it. If necessary, the teacher can do it for them.

Occasionally a grammatical question of the ordinary sort is asked or suggested; as in *English History*, note on page 5, line 67:—

"*What sceptre grasped King Arthur's hand?* What is the grammatical subject of *grasped*?"

It may seem unnecessary here to call attention to the simple inversion of subject and object; but grown-up children have sometimes been strangely misled by this familiar transposition. In Gray's *Elegy*, for instance, the substitution of *await* for *awaits* in the following stanza was doubtless due to a misapprehension of this sort:—

"The boast of heraldry, the pomp of power,
And all that beauty, all that wealth e'er gave,
Awaits alike the inevitable hour.
The paths of glory lead but to the grave."

Deceived by the arrangement, editors and critics have hastily assumed that *boast*, *pomp*, etc., are the *subjects*, and *hour* the *object* of *awaits*, which they have consequently "corrected" to *await*, though the three manuscripts of the poem left us by Gray all have *awaits*. Moreover, the sense requires that *hour* shall be the subject. The "inevitable hour" of death awaits all earthly rank and power and beauty and wealth, though they are *not* looking forward to it, or *awaiting* it.

It is well, therefore, to call the attention of young people to a case of this kind, if only to put them on their guard against being too hasty in coming to a decision when the construction is not so clear.

It occurs to me here to refer to somewhat similar notes which the teacher might at first think to be superfluous; as in *English History*, on page 16, line 142, where the text reads:—

“ And Guthrum cried : ‘ Nay, bard, no more
We hear thy boding lay ;
Make drunk the song with spoil and gore ;
Light up the joyous fray ! ”

It may be said that no boy or girl old enough to read a poem like this of Sterling’s needs to be informed that *we hear* means “ we wish to hear,” as the note explains; or that further on in the poem the statement that “ The Danes ne’er saw that harper more ” means “ saw him *as* a harper ”: but it is nevertheless well for the pupil to note that the expressions, literally or logically interpreted, may have a different meaning.

A word about the notes on *metre*, which some teachers might be inclined to regard as too difficult for young pupils. On the contrary, they will be found to be precisely adapted to this period of school work. It is the right time for learning what many grown-up people never succeed in mastering. The child has a natural ear for metre and rhythm. In repeating a familiar lyric from *Mother Goose*, that classic of the nursery, he renders the opening couplet at once as,

“ Mistress Mary,
Quite contráry ; ”

but ten or twenty years later, when he has lost this childish sensitiveness to the music of verse, you cannot depend on his reading in *Hamlet*, “ Our wills and fates do so contráry run.” Ten to one, he will give it, “ Our wills and fates do so cóntrary run,” in utter unconsciousness that he has made prose

of it. To the child the metrical analysis of a line is easier than the grammatical analysis, and half an hour's oral instruction will enable him to master the leading forms of English verse — iambic, trochaic, anapestic, and dactylic — technical terms and all; that is, if he is led to deduce the essential facts and principles for himself from the poetry, as illustrated in the notes to *English History*. His mastery of the subject should be tested by requiring him to find other examples of the various metres (except, perhaps, the *dactylic*, of which the more familiar specimens are mentioned on page 133 of *English History*), not limiting the search to the book in hand.

The notes on rhyme suggest other profitable exercises; as the finding of imperfect rhymes that are allowable—like those mentioned in the note on page 1, line 15, of *English History*:

"*Abhorred*. This is not a perfect rhyme with *word*, the vowel sounds being somewhat different; and so with *words* and *chords*, *proud* and *bestowed*, in the latter part of the poem. Such rhymes are used more or less by all English poets."

Rhymes that are bad or inadmissible may similarly be hunted up; like those criticised in the note on page 5, line 54, of *English History*, where the brighter pupils will probably detect for themselves the objection to a rhyme like *ruin* and *pursuin'*, as the word would have to be pronounced if we make it "sound right."

The teacher may give interest to this subject by asking the pupils if there are English words (not including proper names of persons, places, etc.) for which *no* rhyme can be found; and, if so, to look up examples of them (like *silver*, *squirrel*, *shadow*, *planet*, *filbert*, *beetle*, *statue*, *trellis*, *April*, *August*, *temple*, *virtue*, *forest*, *poet*, *open*, *proper*, *almond*, *bayonet*, *something*,

nothing, etc.). Words which have *only one* rhyme are also curious; like *people (steeple)*, *anguish*, *winter*, *hornet*, *hatchet*, *mountain*, *darkness*, *blackness*, *votive*, etc. It is unnecessary to give the rhymes for all these; but it must be understood that *single words* are required in all cases, not combinations of words, like *catch it* as a rhyme to *hatchet*, or *hurt you* to *virtue*. These latter rhymes may suggest the looking up of odd and fantastic rhymes, like scores in *The Ingoldsby Legends*, Lowell's *Fable for Critics*, etc.

The *biographical*, *historical*, *geographical*, and other notes of a miscellaneous character are to be used at the discretion of the teacher. It is *not* necessary to make them a part of the regular lesson, or to do more than simply suggest to the pupil to read them. Even this hint will not be needed for some of the boys and girls, who are sure to become interested in portions at least of this matter, whether the teacher refers to it or not.

It may be said here that the greatest care has been taken to secure *accuracy* in the statement of historical and other facts. In the case of doubtful or disputed matters due caution has been exercised; as, for instance, in these notes in *Chivalry* on page 21, line 13, and page 40, line 112:—

“*The Holy Sepulchre.* The Church of the Holy Sepulchre at Jerusalem is generally believed to be on the site of the tomb of Christ, though some learned men have held a different opinion.”

“*Druidical superstition.* Druidism appears to have been common to all nations of the Celtic race, to which the ancient Britons belonged. The Druids were not only priests and teachers of religion, but also magistrates and judges. The oak-tree was especially sacred among them, and many of their rites were performed in oak-groves. The structures mentioned by Scott are found in various parts of the British Isles, and have been gen-

erally supposed to be Druidical monuments; but this is by no means certain."

Popular misapprehensions have been pointed out and corrected; as in these notes on page 27, lines 35 and 53, of *Chivalry*:—

"And even the very air was entirely devoid of its ordinary winged inhabitants, etc. This has often been asserted of the Dead Sea; but, according to good authorities, birds have been seen flying over the lake, and even resting on its surface. Here and there upon its banks are thickets of tamarisk and oleander which are the home of many singing-birds. Except on the east side, however, where there are ravines with fresh-water springs, the shores are destitute of vegetation and indescribably dreary."

"A sufficient weight of armor. The ancient armor was heavy and cumbrous, but training and experience made the wearing of it easier than we might think possible. Measurements of the many specimens that have been preserved prove that the men who wore it were not of larger frame than the average soldier of to-day."

In the note on page 48, line 284, the confused statements concerning "hanging, drawing, and quartering" are disentangled and reconciled for the first time, so far as I am aware:—

"And drawn, and quartered, and hung up by the heels, like a traitor. There is an allusion here to the ancient punishment of a traitor by 'hanging, drawing, and quartering;' the victim being disembowelled (*drawn* is still used in this sense in connection with dressing fowls) and cut into pieces after being hung. In the time of George III. this penalty for treason was changed to 'drawing the criminal on a hurdle to the place of execution, hanging him, and dividing his body into quarters.' This will explain the seemingly inconsistent explanations of 'hanging,

drawing, and quartering,' given in dictionaries and encyclopædias."

In the *English History*, page 11, line 27, in the poem of *Alfred the Harper*, most readers and some teachers would hastily assume that "Where Thames makes green the towery strand" refers to the Tower of London, which is on the bank of the river; but this was not built until after the Norman Conquest, much later than the time of the poem. Teachers should see if the pupil can explain a point like this without assistance. The note merely states that the reference is to the city of London.

The *quotations* in the notes may be made the subject of occasional oral exercises. I remember distinctly meeting with the lines from Spenser quoted in *Chivalry* (in note on page 26, line 2) when I was very young, and how they made me want to know more about the poem and the author. This is the note:—

"*A knight of the Red-cross.* That is, wearing the red cross of St. George, the national emblem of England. The first book of Spenser's *Faërie Queene* is devoted to the 'legend of the Knight of the Red-cross,' who typifies Holiness in the allegory (see on page 12, line 320, above). The 2d stanza says of him:—

"'And on his brest a bloodie Crosse he bore,
The deare remembrance of his dying Lord,
For whose sweete sake that glorious badge he wore,
And dead, as living, ever him ador'd:
Upon his shield the like was also scor'd,
For soveraine hope which in his helpe he had.'"

A quotation in the old spelling, like the one just given, and the following of greater length (page 151 of *English History*), will repay a little special attention:—

"According to Sir Walter Raleigh, who wrote a 'Report of the truth of the fight about the Iles of Açores this last Sommer,' the engagement began at 3 P.M. on the 31st of August, Old Style, or the 10th of September, New Style, in the year 1591. Gervase Markham, who commemorated the event in a poem entitled *The Most Honorable Tragedie of Sir Richard Grinuile, Knight* (1595), gives the main facts in his 'Argument,' or introduction, as follows:—

" 'Sir Richard *Grinuile*, lying at anchor neere vnto *Flores*, one of the westerlie Ilands of the *Azores*, the last of August in the after noone, had intelligence by one Captayne *Midleton* of the aproch of the Spanish *Armada*, beeing in number fiftie three saile of great ships, and fiteene thousand men to man them. Sir *Richard*, staying to recouer his men which were vpon the Iland, and disdayning to flie from his Countries enemy, not beeing able to recouer the winde, was instantlie inuironed with that hudge Nauie, betweene whom began a dreadfull fight, continuing the space of fiteene howers, in which conflict, Sir *Richard* sunck the great *San Phillip* of *Spaine*, the *Ascention* of *Siuel*, the Admirall of the *Hulks*, and two other great *Armados*; about midnight Sir *Richard* receiued a wound through the bodie, and as he was dressing, was shot againe into the head, and his Surgion slaine. Sir *Richard* mayntained the fight, till he had not one corne of powder left, nor one whole pike, nor fortie lyuing men; which seeing, hee would haue sunke his owne ship, but that was gaine-stood by the Maister thereof, who contrarie to his will came to composition with the *Spanyards*, and so saued those which were left aliue. Sir *Richard* dyed aboard the Admyrall of *Spayne*, about the fourth day after the battaile, and was mightlie bewaild of all men.' "

Some of the children may find difficulty in *reading* parts of it on account of the spelling, especially the interchanging of *u* and *v*—and I have known teachers who were not aware that the *v* was regularly used at the beginning of words and the *u* elsewhere. The absence of the apostrophe in posses-

sives (sometimes a stumbling-block to editors of Shakespeare and other early writers), the use of italics in proper names, and other peculiarities may be noted. The spelling of *Iland* may be particularly referred to as more correct than *island*, which, as intimated above, is due to a supposed connection with *isle*.

Mistakes like the one mentioned in the note on page 89, line 29, of *English History* are curious as well as instructive, and should receive at least a moment's attention. The note is on this passage of *The Cavalier's Escape*, by Walter Thornbury:—

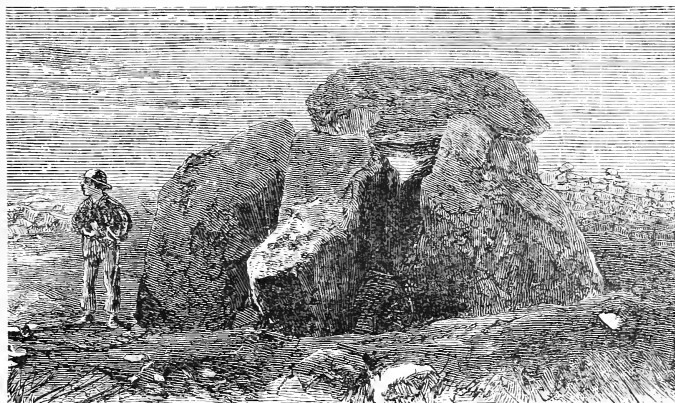
“I looked where highest grew the may,
And deepest arched the fern;”

and reads thus:—

“*The may*. The white hawthorn. In more than one instance this *may* has been confounded with the month of *May*. In Tennyson's *Miller's Daughter*, 130, the poet says, ‘The lanes, you know, were white with may’ (that is, with the hawthorn blossoms); but the American editions print ‘with May,’ as if it meant with May flowers in general. As it happens, Tennyson uses ‘white with May’ in this latter sense in *The Coming of Arthur*:—

“ ‘Far shone the fields of May through open door,
The sacred altar blossomed white with May,
The sun of May descended on their king.’ ”

The *cuts* in the book may also be the subject of oral exercises. The reason for introducing human figures in cuts like this on page 138 of *Chivalry* ought to be explained by the pupil:—



A CROMLECH

A question as to the height of the stones in the picture will probably serve as a clew, if any is needed. Even mere "tail-pieces," like the group of old arms on page 83 of *Chivalry*, and the hawk and heron on page 115, may furnish topics for oral instruction; and so with the cuts on pages 64, 73, etc., of the *English History*. The cut on page 9 of the latter book is a particularly good subject for the brighter members of a young class to exercise their wits upon, with the aid of the quotation under it (given on page 48). Its relation to the poem to which it is appended should not be overlooked.

I have said already that some teachers may not need all or any of these suggestions; and I do not expect that any teacher will use *all* the notes in all the possible ways I have mentioned. The notes, as I have said, are aids to the study of the text, and the extent to which they are used must depend upon the method of study. The teacher can easily explain to the pupils that certain notes or portions of notes

need not be *studied*, though they may profitably be *read*. In my own teaching I have always graduated the *required* work to the average ability of the class, making due allowance for the failure of the dunces to come up to this standard, and furnishing enough of extra *optional* work for the brighter pupils, most of whom are generally ready to do more than the strict letter of the law demands. In the notes to my books I aim to furnish a good supply of material that may be used in keeping this latter class of pupils busy. The teacher must see that this material is made a stimulus to the



“ Within the hollow crown
That rounds the mortal temples of a king,
Keeps Death his court; and there the antic sits,
Scoffing his state and grinning at his pomp.”

(*Richard II.* iii. 2. 160.)

better half of the class, not a stumbling-block in the hard path of the poorer half.

In a word, the notes are to be used, just in the degree that they can be made useful, in every grade of school exercise for which the text is suitable, from mere "supplementary reading" up to the most varied critical *study* that can be exacted of the pupil at that stage of his education. If the teacher finds more matter in the notes than he can use to advantage, it is easy to let it alone. If, with the hints here given, he does not find all that he wants, he can probably supply the deficiency by oral instruction or by referring the pupil to other sources of information in the school, home, or public library. These hints, as the heading implies, are limited to the use of my own books, and I have purposely refrained from suggestions concerning the many valuable exercises which depend mainly upon *collateral* reading or study.

In closing, let me say that I shall always be grateful to teachers for memoranda of any typographical or other errors they may detect, as well as for any suggestions concerning possible improvements in these or future volumes of the series.



HINTS ON TEACHING HISTORY

THE teaching of history is generally a perplexing task, except to those who conduct it in the bad old way of merely requiring the pupil to commit a text-book to memory. This method is not entirely obsolete in these latter days. Not very long ago, in a New England country town, I visited a high-school, the master of which was a graduate from one of our smaller colleges. He was very proud of his class in English History, and its work had been highly commended by the "committee men" who had witnessed it. I happened to be present at one of the recitations, and had to admit that it was "remarkable in its way." The teacher began by calling up one of the boys, who, without any further question or direction, started off with a fluent repetition of the first paragraph of the lesson. This had been committed to memory from the book, and was given absolutely *verbatim*. I had a copy of the book in my hands, and could detect no variation from the letter of the text. Another pupil was then called upon, who continued the narrative from where the first had dropped it, and went on to the end of the paragraph, or until the teacher said "Enough." Others followed, in no regular sequence, until the lesson was finished. If a pupil hesitated or blundered, he was stopped at once, and another was called upon to take up the broken thread of the story. Of course this necessitated close attention on the part of those who had not recited; and those who were relieved from anxiety

on that point appeared to be engaged in keeping track of the rest. The teacher had a good measure of personal magnetism, and had succeeded in exciting no little emulation among his pupils. They evidently felt the same interest in the recitation that they would have had in a game of ball. As a competitive exercise in the gymnastics of memory it was not bad, but as instruction in history it could hardly have been worse.

Just how the teaching of history should be managed in elementary schools I will not attempt to say, nor will I add other examples of "how not to do it." I wish simply to refer to the use of historical fiction and poetry for awakening or increasing an interest in the study. This is one of the ends I have had in view in preparing the *Tales of Chivalry* and the *Tales from English History* and *Scottish History*. These books may be read before the formal study of history is begun, to stimulate the appetite for further and fuller knowledge; or they may be used for collateral reading in connection with the study, in order to make it more attractive and consequently more profitable.

When I was twelve or thirteen years old, and had just entered the high-school, the master occupied a vacant half-hour one day by reading to us the story of the combat of the Christian and the Saracen, from Scott's *Talisman*, which is the first selection in the *Tales of Chivalry*. It was a delight and a revelation to me. I had read nothing of Scott's then, and knew nothing about the days of chivalry. The story opened for me a new world, with which I longed to be better acquainted; but I did not dare to ask the teacher to lend me the book, or even to inquire the name of it. It was not till a year or two later that I found out what it was, and that it was fiction and not sober history, though founded upon the latter.

It was about the same time, or earlier, that I came across Cowper's poem of *Boadicea* in one of the few books to which I had access out of school; and that also I found equally fascinating and stimulating. I have included it in the *Tales from English History*, and in the notes I have put the historical facts which as a child I was so eager to learn but too diffident to ask anybody to teach me. How I should have enjoyed the other stories in verse and prose which I have collected in the same little volume! Some of them—Macaulay's *Armada*, for instance—stirred my soul like martial music when I became acquainted with them later in my boyhood. They made history more attractive than fiction—unless it was fiction based on history, like Scott's novels of that class.

The mention of Macaulay reminds me of the charm I found in his *Lays of Ancient Rome*, which came out when I was fitting for college. Certain critics, of whom the late Matthew Arnold is perhaps the most noteworthy, tell us that the *Lays* are not poetry; but on that question I am content to be wrong with John Stuart Mill and "Christopher North" and Henry Morley and Edmund Clarence Stedman, if they *are* wrong, rather than to be right with Matthew Arnold, if he *is* right. I may quote Stedman here, as perhaps saying best what these excellent critics agree substantially in saying: "Lord Macaulay's *Lays of Ancient Rome* was a literary surprise, but its poetry is the rhythmical outflow of a vigorous and affluent writer, given to splendor of diction and imagery in his flowing prose. He spoke once in verse, and unexpectedly. His themes were legendary, and suited to the author's heroic cast, nor was Latinism ever more poetical than under his thoroughly sympathetic handling. I am aware that the *Lays* are criticised as being stilted and false to the antique, but to me they have a charm, and to almost

every healthy young mind are an immediate delight. Where in modern ballad-verse will you find more ringing stanzas, more impetuous movement and action? Occasionally we have a noble epithet or image. Within his range—little as one who met him might have surmised it—Macaulay was a poet, and of the kind which Scott would have been first to honor. *Horatius* and *Virginia* among the Roman lays, and that resonant battle-cry of *Ivry*, have become, it would seem, a lasting portion of English verse.”

Every teacher who has used the *Lays* with his classes can testify that boys enjoy them heartily. They are particularly well adapted for collateral reading in the study of Latin, on account of their subjects and their many allusions to Roman customs and habits.

There is much truth in what Macaulay said about the writing of history before he tried his hand at writing it himself: “History should be a compound of poetry and philosophy, impressing general truths by a vivid representation of particular characters and incidents. While our historians are practising all the arts of controversy, they miserably neglect the art of narration, the art of interesting the affections and presenting pictures to the imagination. . . . The instruction derived from history thus written would be of a vivid and practical character. It would be received by the imagination as well as the reason. It would be not merely traced upon the mind, but burned into it.”

I venture to say that to most of us the portions of English history that we think we know best, and that seem most real to us, are the portions included in the plays of Shakespeare; and when we visit Old-World scenes of historic events, it is often the poet rather than the historian to whom we feel most indebted for the interest they excite. When we stand in Wolsey’s Hall at Hampton Court, it is Shakespeare’s

Wolsey whom we think of; and the visionary throng that fills the magnificent room is that which the poet assembles there in his *Henry VIII*. At Bannockburn the patriot is perhaps more stirred by the poet than by any historian of the battle.

“On Bannock-field what thoughts arouse
The swain whom *Burns's* song inspires!
Beat not his Caledonian veins,
As o'er the heroic turf he ploughs,
With all the spirit of his sires,
And all their scorn of death and chains!”

History merely writes the obituary of the dead past; Poetry calls it back from the grave, and makes it live again before our eyes.

The combination of poetry and history which Macaulay commends we certainly do *not* find in the school text-books. The best of them have little or none of the poetry, though they attempt to render the history somewhat less dry and repulsive than it is made in the worst of them; and few there be of the former kind compared with the multitude of the latter. It might not be a bad idea to put some of the best historical poems into the text-book as an appendix; but, since the makers of such books have not seen fit to do this, I believe that many teachers will be glad to have the poetry, together with some of the entertaining prose tales founded on the history, in separate volumes like these of mine. As I have already suggested, these can be used as collateral reading for young students of history, or, if preferred, as preparatory to the study of text-books. At the same time, as I have explained in the “Hints for Teachers” (page 14 above), the books can be used for the elementary study of English, the notes having been written with an eye to both purposes.

I may add that, in these notes, the greatest care has been taken to secure *accuracy* in the statement of historical and other facts. In respect to doubtful or disputed matters, due caution has been exercised and dogmatism avoided. Popular misapprehensions have been pointed out and corrected; and the confused statements concerning the minor details of history which are found, not only in school-books, but sometimes in cyclopædias and other works of reference, are disentangled and the truth made clear. Attention is also called to any variations from historical facts in the fiction or poetry.



CRUSADERS
(From *Tales of Chivalry*)

THE ENGLISH LANGUAGE

[This is the "card " to which reference is made on page 6 above. It was originally printed on the two sides of a card of about the size of this page, for use as "supplementary reading" and as material for oral instruction in the Cambridge (Mass.) grammar-schools. It was also printed in *Harper's Young People*.]

THE inscription on the Soldiers' Monument in Boston, written by the President of Harvard College, has been much admired. It reads thus :—

TO THE MEN OF BOSTON
WHO DIED FOR THEIR COUNTRY
ON LAND AND SEA IN THE WAR
WHICH KEPT THE UNION WHOLE
DESTROYED SLAVERY
AND MAINTAINED THE CONSTITUTION
THE GRATEFUL CITY
HAS BUILT THIS MONUMENT
THAT THEIR EXAMPLE MAY SPEAK
TO COMING GENERATIONS

What is to be said is here said in the simplest way. There is no waste of words, no attempt at display. It is a model of good English, brief, clear, and strong. If a schoolboy had written it, he would have thought it a fine chance for using big words. He would have said, "The citizens of Boston

who sacrificed their lives," not "the men who died;" and "preserved the integrity of the Union," not "kept the Union whole;" and "erected," not "built." And some men who have written much in newspapers and books would have made the same mistake of choosing long words where short ones give the sense as well or better.

A great preacher once said that he made it a rule never to use a word of three or two syllables when a word of two syllables or one syllable would convey the thought as well; and the rule is a good one. In reading we want to get at the sense *through* the words; and the less power the mind has to spend on the words, the more it has left for the thought that lies behind them. Here the simple words that we have known and used from childhood are the ones that hinder us least. We see through them at once, and the thought is ours with the least possible labor.

Those who urge the use of simple English often lay stress on choosing "Saxon" rather than "Classical" words, and it is well to know what this means.

The English is a mixed language, made up from various sources. Its history is the history of the English race, and the main facts are these:—

Britain was first peopled, so far as we know, by men of the Celtic (or Keltic) race, of which the native Irish are types. The names of the rivers, mountains, and other natural features of the land are mostly Celtic, just as in this country they are mostly Indian. About fifty years before the Christian era the Romans conquered Britain, and held it for about five hundred years. They brought in the Latin language; but few traces of it now remain, except in the names of certain towns and cities. The mass of the people kept their old Celtic tongue. Between the years 450 and 550 A.D. Britain was invaded and conquered by German tribes, chiefly Angles and

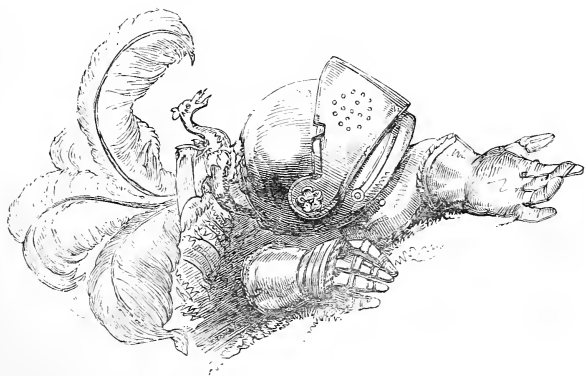
Saxons. It now became *Angleland*, or *England*; and the language became what is called *Anglo-Saxon*, except in the mountains of Wales and Scotland, where Celtic is found to this day. In the ninth and tenth centuries the Danes invaded England, and ruled it for a time, but they caused no great change in the language. In the year 1066 the Norman Conquest took place, and William the Conqueror became King of England. Large numbers of the Norman French came with him, and French became the language of the court and of the nobility. By degrees our English language grew out of the blending of the Anglo-Saxon of the common people and the Norman French of their new rulers, the former furnishing most of the *grammar*, the latter supplying many of the *words*. Now the French was of Latin origin, and the English thus got an important Latin or "Classical" element, which has since been increased by the adding of many Greek and Latin words, especially scientific and technical terms.

The two great events in the history of the English language, as of the English people, are the Saxon and the Norman conquests. To the former it owes its grammatical framework, or skeleton; to the latter much of its vocabulary, or the flesh that fills out the living body.

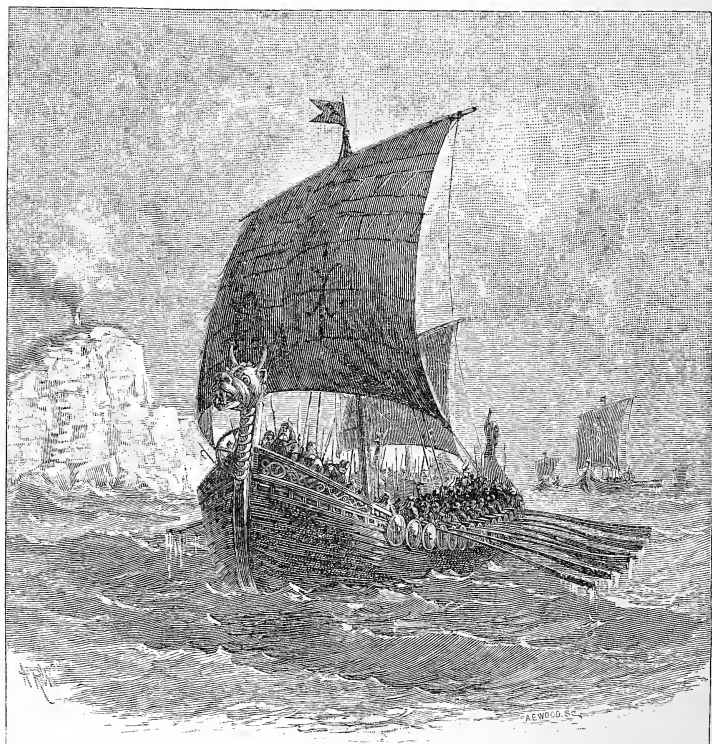
It must not be inferred that our grammar is just like the Anglo-Saxon because this is the basis of it. The Anglo-Saxon had many more *inflections* (case-endings of nouns and pronouns, etc.) than the French, and in the forming of English most of these were dropped, prepositions and auxiliaries coming to be used instead. It was not until about A.D. 1550 that the language had become in the main what it now is. Some words have since been lost, and many have been added, but its grammar has changed very little. Our version of the Bible, published in 1611, shows what English

then was (and had been for fifty years or more), and has done much to keep it from further change.

As a rule the most common words—those that chiefly make up the language of childhood and every-day life—are Saxon; and very many of them are words of one syllable. In the inscription above, every monosyllable is Saxon, with *Boston*, *grateful*, and *coming*; the rest are French or Latin. In the case of pairs of words having the same meaning, one is likely to be Saxon, the other Classical. Thus *happiness* is Saxon, *felicity* is French; *begin* is Saxon, *commence* is French; *freedom* is Saxon, *liberty* is French, etc. The Saxon is often to be preferred, though not always; but, as has been implied above, if a short and simple word conveys our meaning, we should never put it aside for a longer and less familiar one. In such cases the chances are that the former is Saxon, and the latter Classical. Thus above, *citizens*, *sacrificed*, *preserved*, *integrity*, and *erected* are all Classical.



From *Tales from English History*, p. 64.



SEA-KINGS

(From *Tales from English History*)

APPENDIX

ENGLISH CLASSICS FOR SCHOOL READING

IN the "Hints for Teachers" (pages 14-49 above) the illustrative passages and notes are entirely from the first two volumes of the series, the *Tales of Chivalry* and the *Tales from English History*. A concise description of these books and of the other volumes already issued, with a few specimens of the notes in the latter, may be added here.

TALES OF CHIVALRY.—This book (150 pages) contains a sketch of the life of Scott, the early part of it being largely drawn from the autobiography which he began; and the following tales from the Waverley Novels, mostly from *Ivanhoe*: "The Crusaders"; "The Christian Knight and the Saracen"; "Sherwood Forest in the Reign of Richard the First"; "The Tournament at Ashby-de-la-Zouche"; "Robin Hood" (his adventures at the Tournament when disguised as Locksley the Yeoman); "The Siege of Torquilstone" (the castle of Front-de-Bœuf); and "The Trial of Rebecca the Jewess." Portions of the original text are somewhat condensed, to adapt them to my purpose, but they are not otherwise modified.

TALES FROM ENGLISH HISTORY.—This book (170 pages) contains both prose and poetry. The former is entirely from Scott's novels and *Tales of a Grandfather*, and comprises the following pieces: "Edward the Black Prince at Cressy and Poitiers"; "Percy and Douglas"; "Queen Elizabeth at Kenilworth"; "Sir Walter Raleigh's First Interview with Queen Elizabeth"; and "The Restoration of Charles the Second."

The poems, all of which are complete, are as follows: Cow-

per's *Boadicea*; Sterling's *Alfred the Harper*; Drayton's *Ballad of Agincourt*; Macaulay's *The Armada*; Tennyson's "*The Revenge*"; Walter Thornbury's *The Cavalier's Escape*; R. S. Hawker's *Song of the Cornish Men*; Southey's *Battle of Blenheim*; Cowper's *Loss of the "Royal George"*; Wolfe's *Burial of Sir John Moore*; Tennyson's *Charge of the Light Brigade*; Bayard Taylor's *Song of the Camp*; and Robert T. S. Lowell's *Relief of Lucknow*.

The selections are arranged in historical or chronological order. The notes contain biographical sketches of the authors, and also of the historical personages referred to. Of the other notes the specimens in the "Hints to Teachers" will suffice to give an idea.

TALES FROM SCOTTISH HISTORY.—The prose selections in this volume also (210 pages) are from Scott's novels and *Tales of a Grandfather*. They include "Robert the Bruce"; "The Taking of Three Castles" (Edinburgh, Linlithgow, and Roxburgh); "Douglas and the Heart of the Bruce"; "The Battle of Otterburn"; "The Battle of Flodden"; "The Goodman of Ballengiech"; "Mary Queen of Scots Resigns the Crown"; "The Escape of Queen Mary from Lochleven"; "Killiecrankie and the Death of Dundee"; "Rob Roy"; and "The Battle of Preston Pans."

The poems are: *Sir Patrick Spens*; Aytoun's *The Heart of the Bruce*; the old ballad of *The Battle of Otterbourne*; Aytoun's *Edinburgh after Flodden*; Allan's *Queen Mary's Escape from Lochleven*; Aytoun's *Execution of Montrose* and *The Burial March of Dundee*; and Campbell's *Lochiel's Warning*.

It will be seen that several of the stories are given in both prose and verse, illustrating the different ways in which the historian and the poet deal with the same subject. The selections, as in the *Tales from English History*, are arranged chronologically, the prose narrative being followed by the poetical version when both are given.

The first poem in the volume, the ballad of *Sir Patrick Spens*, suggests the following note on ballad poetry:—

“ This poem is one of the ballads in Sir Walter Scott’s *Minstrelsy of the Scottish Border*—that is, the border-land between Scotland and England. A *ballad*, in the sense in which the word is here used, is ‘a versified narrative, in a simple, popular, and often rude style, of some valorous exploit or some tragic and touching story.’ The old ballads were intended to be sung, or recited in a musical way, with the accompaniment of a harp or some similar instrument. They were often composed by the singers, or *minstrels*, who led a wandering life, like the street musicians in our day. Originally these roving poets were welcomed to the mansions of the great no less than to the cottages of the common people ; but they gradually sank in social position until in the 15th century they were regarded much as the wandering organ-grinder is now. In England in 1597 they were classed by a statute with ‘rogues, vagabonds, and sturdy beggars.’

“ In the introduction to Scott’s *Lay of the Last Minstrel*, the scene of which is laid in the latter part of the 17th century, the decline in the fortunes of the minstrels is pathetically described :—

“ ‘ The way was long, the wind was cold,
 The Minstrel was infirm and old ;
 His withered cheek and tresses gray
 Seemed to have known a better day ;
 The harp, his sole remaining joy,
 Was carried by an orphan boy.
 The last of all the bards was he,
 Who sung of Border chivalry ;
 For, well-a-day ! their date was fled,
 His tuneful brethren all were dead ;
 And he, neglected and oppressed,
 Wished to be with them and at rest.
 No more, on prancing palfrey borne,
 He carolled, light as lark at morn ;
 No longer courted and caressed,
 High placed in hall, a welcome guest,
 He poured, to lord and lady gay,
 The unpremeditated lay :
 Old times were changed, old manners gone,
 A stranger filled the Stuart’s throne ;
 The bigots of the iron time
 Had called his harmless art a crime.
 A wandering harper, scorned and poor,
 He begged his bread from door to door,
 And tuned, to please a peasant’s ear,
 The harp a king had loved to hear.’

“ The old English and Scottish ballads were not put into written form

until long after they were composed ; and copies taken from the lips of different persons often vary much. There are many versions of this 'grand old ballad of Sir Patrick Spens,' as the poet Coleridge called it. Some of the variations are given in the notes below.

"Critics do not agree as to the event upon which this ballad is founded ; but it was probably the expedition sent in 1281 to carry Margaret, daughter of Alexander III. of Scotland, to Norway as the bride of King Eric of that country. As an old historian relates, she, 'leaving Scotland, on the last day of July, was conveyed thither, in noble style, in company with many knights and nobles. In returning home, after the celebration of her nuptials, the Abbot of Balmerinock, Bernard of Monte-Alto, and many other persons were drowned.'

"The poem is composed in what is called 'ballad measure,' because it is the most common metrical form for these old popular songs. The stanza is made up of alternate lines of eight and six syllables each, with the accents on the even syllables ; but, as will be seen, there are frequent variations both in the number of syllables and in the place of the accent.

"Verse with the accent on the even syllables is called *iambic*, being regarded as made up of *iambuses* (or *iambi*, if we use the Latin plural) ; an *iambus* being a combination of two syllables, with the accent on the second."

I add some of the shorter notes on the same poem, calling attention to peculiarities of the ballad style :—

"*O, where will I get a skeely skipper*, etc. Note the frequent use of *O* in beginning sentences in this ballad, and compare *The Battle of Otterbourne*. *Skeely* is also spelled *skilly*, and is derived from *skeel* (*skill*). *Skipper* is to be accented on the second syllable, like *sailor* in line 7, *letter* in line 9, etc. Compare Longfellow's ballad of *The Wreck of the Hesperus*, written in imitation of this old style : 'And the skipper had taken his little daughtèr,' 'Then up and spake an old sailòr,' etc. (the accent marks being the poet's own)."

"*Up and spake*. A common expression in the old ballads, as in modern imitations, like Longfellow's."

"*To Norway, to Norway*, etc. Repetitions of this and other forms are frequent in the ballads. What purpose do they serve in poems addressed to the ear rather than the eye, recited or sung instead of being read ?"

“*Ye lie, ye lie, ye liars loud*, etc. The rhyme suggests that *lie* is to be pronounced like *le* (lē), a Scottish form of the word. Compare *The Battle of Otterbourne*, lines 69, 70 (page 59).

“Note the ‘dramatic form’ here and in the following stanzas, that is, giving what is said without stating who says it. This is another characteristic of the old ballads. Who is the speaker here? Who in lines 47–52?”

The following notes on other selections illustrate sundry features of my method:—

“*And the Miserere’s singing*. The *Miserere* is the 51st *Psalm* (50th in the *Vulgate*), so called from the first word of the Latin version, which begins thus: ‘*Miserere mei, Domine*’ (‘Pity me, O Lord’). In the Roman Catholic and Greek churches it is used in the burial service and on certain other occasions.

“The construction here—‘the *Miserere* is singing’—is liable to be misunderstood. Some persons would say that ‘is being sung’ would be better; but *singing* here (like *building* in ‘the house is building,’ etc.) is not the participle, but the ‘verbal noun,’ or ‘the infinitive in *-ing*,’ as some grammarians call it. The earlier form was *a-singing*, *a-building* (still used colloquially, as when boys talk of ‘going a-fishing,’ etc.), in which the *a* is a remnant of *an* or *on*. ‘The house is building’ means ‘the house is in process of building.’ Compare *John*, ii. 20: ‘Forty and six years was this temple in building;’ where *in* (equivalent to the old *an* or *on*) is expressed. In 1 *Peter*, iii. 20, we have the form with *a*: ‘while the ark was a-preparing.’ In Shakespeare we have *a-bleeding*, *a-brewing*, *a-coming*, *a-doing*, etc.

“The *a-* in *a-fire*, *a-foot*, *ashore*, etc., is similarly prepositional. We can say instead *on fire*, *on foot*, *on shore*, etc. But some of these forms have become obsolete. We cannot now use *a-high* for *on high*, as Shakespeare does in *Richard III.* iv. 4. 86: ‘heaved a-high.’ On the other hand, we cannot use *on sleep* for *asleep*, as in *Acts*, xiii. 36: ‘fell on sleep.’”

[For another note on the same subject, see page 31 above.]

“*The lights of Saint Elmo*. Balls of fire, of an electrical nature, sometimes seen on the tops of masts and the ends of yards of ships at sea,

especially in threatening or stormy weather. They are so called after Saint Elmo, bishop of Formiæ, in ancient Italy, who died about 304 and is regarded as a patron saint by sailors in the Mediterranean. Compare Longfellow, *Golden Legend*:—

“ ‘ Last night I saw Saint Elmo’s stars,
With their glimmering lanterns, all at play
On the tops of the masts and the tips of the spars,
And I knew we should have foul weather to-day.’ ”

“ *Taster at the queen’s table.* It used to be a regular formality at royal tables for an officer or servant, appointed for the purpose, to taste of the food and wines in order to certify to their good quality. This was called *taking the assay* (or *say*) or *giving the say*. Compare *Richard II.* v. 5. 99, where the keeper comes in with a dish for the imprisoned monarch, who says to him: ‘Taste of it first, as thou art wont to do.’ ”

“ *Rede.* Also spelled *read*, being the noun corresponding to the verb *read*, the original meaning of which was ‘to counsel or advise.’ Compare *Hamlet*, i. 3. 51: ‘And recks not his own rede’; that is, does not mind, or follow, the advice he gives to others.”

“ *In fiery fight against the foe.* Observe the *alliteration*, or beginning successive words with the same sound, as here with *f*. Point out other examples in this poem.”

“ *Scotland’s kindly earth.* That is, *native* earth, the land of his birth. The original meaning of both *kind* and *kindly* is ‘natural.’ In the Litany ‘the kindly fruits of the earth’ are its *natural* fruits, or such as it brings forth according to its *kind*, or nature. Compare the noun in *Genesis*, i. 11, 12, 21, 24, etc.”

“ *Eyne.* Or *eyen*, an old plural formed like *oxen*, *hosen* (*Daniel*, iii. 21), *shoon* (*Hamlet*, iv. 5. 26), etc. It is used here for the sake of the rhyme. Compare page 61, line 114.”

“ *Amain.* That is, with *main*, or force. The noun is still used in this sense in the expression, ‘with might and main.’ ”

“ *News have arrived.* *News* is the plural of *new* (a translation of the French plural *nouvelles*), and is often found with a plural adjective or verb in old writers. Shakespeare uses it in both numbers, even in the same play. Compare *Much Ado*, ii. 1. 180: ‘these ill news;’ and v. 2. 102: ‘this news.’ ”

“ *Thick as leaves in Vallombrosa.* This familiar quotation is from Milton’s *Paradise Lost*, i. 302:—

'Thick as autumnal leaves that strew the brooks
In Vallombrosa, where the Etrurian shades
High over-arch'd imbower.'

Vallombrosa was a famous abbey in Tuscany, at an elevation of about 3000 feet on the wooded mountains near Florence. It was founded in the 11th century, and suppressed in 1869. The buildings are now occupied by a school of forestry."

"*Locheill*. Sir Evan Cameron of Locheill, or Lochiel, chief of the large and powerful clan of Cameron. He was also known as Evan Dhu, or Black Evan, from his dark complexion. Scott, in the *Tales of a Grandfather*, tells many interesting stories of him; this, for instance: 'Being benighted, on some party for the battle or the chase, Evan Dhu laid himself down with his followers to sleep in the snow. As he composed himself to rest he observed that one of his sons or nephews had rolled together a great snowball on which he deposited his head. Indignant at what he considered as a mark of effeminacy, he started up and kicked the snowball from under the sleeper's head, exclaiming, "Are you become so luxurious that you cannot sleep without a pillow?"' After the civil war was over he grew old in peace, dying in 1719 at the age of ninety. In his last years, Scott says that 'this once formidable warrior was fed like an infant, and like an infant rocked in a cradle.' "

FAIRY TALES.—This book (188 pages) contains a selection of fairy tales in prose and verse from early and recent literature.

Those in prose are *The Sleeping Beauty*, *Tom Thumb*, *Prince Cherry*, and *The Prince with the Nose* (all four from Miss Mulock's collection); the story of *The Midsummer-Night's Dream*, as told by Charles and Mary Lamb; and *Poucînet* and *The Fairy Crawfish* (both translated from Laboulaye).

The poems are Allingham's *The Fairies*; Tennyson's *The Sleeping Beauty*; Mary Howitt's *The Fairies of the Caldon-Low*; the anonymous old *Merry Pranks of Robin Goodfellow*; Hood's *Queen Mab*; *Ariel's Song* from *The Tempest* of Shakespeare; Lover's *The Fairy Tempter* and *The Haunted Spring*; Robert Buchanan's *The Green Gnome*; "The Gathering of the Fays," from J. R. Drake's *The Culprit Fay*; T. H. Bayly's *O, Where do Fairies Hide their Heads?* Miss M. A. Lathbury's *May Song*; and Miss J. McDermott's *Fairy Tale*.

The introduction to the notes, which is intended to give young readers a general idea of fairy mythology, is as follows:—

“Nowadays it is only young children that ever suppose fairies to be real beings; but in former times the common people of England and other European countries believed that there were such creatures, and that the stories about them were actually true. Learned men have given much time and study to this fairy mythology,* as it is called, but they do not agree as to where it had its birth. Beings like the fairies in certain respects are found in Oriental and Greek fable, and some stories about these beings may have become blended with the early ideas concerning fairies; but the latter properly belong to the north of Europe, and we begin to hear of them as far back as the 12th century. They probably had their origin among people of the Keltic or Celtic race (to which the aboriginal inhabitants of the British Isles belong), but many new ideas about them were derived from Scandinavian, Teutonic (or German), and French sources.

“In a general sense, the term *fairies* includes all the beings known as fays, elves, dwarfs, trolls, brownies, hobgoblins, gnomes, kobolds, kelpies, pixies, etc.; but strictly it is applied only to the *fays*, or fairies properly so called, the smallest of all these imaginary creatures. The *elves* are like the fairies in this respect; the two names being, indeed, commonly used as synonymous. These are the fairies of the poem on *The Fairy Queen* (page 30) and of Shakespeare’s *Midsummer-Night’s Dream*—tiny sprites that can ‘creep into acorn-cups and hide themselves’ (page 34). The same poet thus describes Mab their queen in *Romeo and Juliet* (i. 4. 53 fol.) :—

“ ‘she comes
In shape no bigger than an agate-stone
On the fore-finger of an alderman,
Drawn with† a team of little atomiest‡
Athwart men’s noses as they lie asleep;
Her wagon-spokes made of long spinners’§ legs.
The cover of the wings of grasshoppers,
The traces of the smallest spider’s web,
The collars of the moonshine’s watery beams,
Her whip of cricket’s bone, the lash of film,

* “The word means a group of *myths*, or fables, about gods, heroes, or other beings of more than human powers. All races of men in the early stages of their history have a mythology and believe in it, often as a part of their religion.”

† “By.”

‡ “Atoms, or creatures as small as atoms.”

§ “Spiders, ‘Daddy-long-legs.’ ”

Her wagoner a small gray-coated gnat,
Not half so big as a round little worm
Pricked from the lazy finger of a maid;
Her chariot is an empty hazel-nut
Made by the joiner squirrel or old grub,
Time out of mind the fairies' coachmaker.'

It is Queen Mab also who comes in a chariot drawn by flying mice to carry Tom Thumb to Fairyland (page 20), and of whom Hood tells us in the poem on page 65. These are the fays of whose gathering Drake gives so charming a description (page 109), and about whose winter hiding-places Bayly sings in musical verse (page 112).

"But there are bigger fairies, like those that figure in the stories of *The Sleeping Beauty*, *Prince Cherry*, *The Haunted Spring*, and others in this book, as well as in many of the old French, Italian, and German romances. These seem much like ordinary mortals gifted with super-human powers. They are sometimes benevolent, and sometimes malignant. Sometimes they enter into marriages with human beings, like the famous French fairy Melusina, who married Raymond Count of Lusignan.

"Besides these two classes there are many others, including beings of varied size and shape, having their abode in earth, air, or water. Dwarfs and gnomes and kobolds haunt the woods or caves and mines; nixies and kelpies inhabit the waters; Ariel (page 67) and his kin are spirits of the air. The salamander of the middle ages was a fairy in human form whose home was in the fire. To describe all the beings of fairy mythology, even briefly, would fill a volume. Many of the ways in which they were supposed to interfere in mortal affairs are seen in the tales here collected, and will be further illustrated in the notes that are to follow."

The following are specimens of other notes on the same subject:—

"*Green jacket.* Green seems to be the favorite color for fairy dress, though not the only one. The queen of the fairies clothes Tom Thumb in 'bright green' (page 22). In the *Merry Wives of Windsor* (iv. 4. 49) the fairies are 'green and white.'"

"*They live on crispy pancakes*, etc. Several writers assert that fairies do not eat; but the only proof they cite is from Shakespeare's *Cymbeline* (iii. 6. 41), where Belarius, seeing Imogen in the cave, says:—

“ ‘ But that it eats our victuals, I should think
Here were a fairy.’

But here either *fairy* is equivalent to *spirit*, or Belarius simply means that a fairy would not be likely to eat the ordinary food of human beings. Fairy literature abounds in references to their feasts ; as, for instance, in the old poem on page 30. Robin Goodfellow and beings like him are often described as doing work for a bowl of cream. Compare Milton's *L'Allegro*, 101 :—

“ ‘ With stories told of many a feat,
How fairy Mab the junkets eat.
* * * * *
And he, by Friar's lantern led,
Tell how the drudging goblin sweat
To earn his cream-bowl duly set,’ etc.

In Keightley's *Fairy Mythology*, some of the titles of stories are ‘ The Dwarf's Banquet ’ (p. 128), ‘ Wedding-Feast of the Little People ’ (p. 220), ‘ The Fairy Banquet ’ (page 283), etc.”

“ *The old king.* Fairies are often represented as old men or women, sometimes decrepit with age. See, for instance, page 73, line 127. They are also sometimes described as governed by a king instead of a queen.”

“ *They stole little Bridget.* There is nothing more familiar in the fairy tales of different nations than the idea that the elves steal pretty babies and leave their own offspring instead. Oberon and Titania (page 34) quarrel about the possession of such a ‘ changeling.’ Robin Goodfellow (page 52) confesses to similar thefts. See also Spenser's *Faërie Queene*, i. 10. 65 :—

“ ‘ From thence a Faery thee unweeting reft,
There as thou slept in tender swadling band;
And her base Elfin brood there for thee left:
Such men do Changelings call, so chaung'd by Faeries theft.’

John Gay, in his fable of *The Mother, The Nurse, and the Fairy*, represents the nurse as calling the new-born babe a changeling because it is

“ ‘ a shocking, awkward creature,
That speaks a fool in every feature.
Lord! Madam, what a squinting leer;
No doubt the Fairy hath been here.’

The poem continues thus :—

"Just as she spoke a pigmy sprite
 Pops through the keyhole, swift as light;
 Perched on the cradle's top he stands,
 And thus her folly reprimands:
 "Whence sprung the vain conceited lie,
 That we the world with fools supply?
 What! give our sprightly race away
 For the dull helpless sons of clay!
 Besides, by partial fondness shown,
 Like you, we dote upon our own.
 Where yet was ever found a mother
 Who 'd give her booby for another?
 And should we change with human breed,
 Well might we pass for fools indeed."

Many amusing stories are told of the devices by which mothers manage to get back their own babies. Sometimes the fairies are frightened into restoring them. For instance, the oven is heated as if for baking, and the changeling is on the point of being put into it, when the elfin mother comes, in haste and fright, with the real child and takes away her own ugly brat. According to other tales, if the changeling can be made to laugh, it will be at once exchanged for the human infant. In a German story the mother breaks an egg in two, and sets water to boil in each half. The imp bursts out laughing, and says, 'Well, I am as old as the Westewald, but I never before saw anybody cooking in egg-shells!' Similar tales are found in Brittany, Ireland, and elsewhere."

"*They thought that she was fast asleep.* This may seem a little stupid on the part of the fairies, but so they are often represented. Besides, being immortal, they are not so familiar with death as human beings are. According to some of the stories, the children stolen by fairies could be made to share this immortality. Fletcher, in *The Faithful Shepherdess*, describes

"A virtuous well, about whose flowery meads
 The nimble-footed fairies dance their rounds
 By the pale moonshine, dipping oftentimes
 Their stolen children, so to make 'em free
 From dying flesh and dull mortality.'

Virtuous here means powerful, or having magic *virtue* or power; as in Milton's *Il Penseroso*, 113: 'the virtuous ring and glass,' etc."

"*An old fairy who had never been invited.* This incident is found in other fairy tales, and is as old as the Greek myth of the origin of the Trojan War in the dispute over the golden apple which Eris, the goddess

of discord, threw among the guests at the nuptials of Peleus and Thetis because she had not been invited with the rest of the deities."

"*A brownie*. Described by Keightley, in his *Fairy Mythology* (p. 357), as 'a personage of small stature, wrinkled visage, covered with short curly brown hair, and wearing a brown mantle or hood. His residence is the hollow of an old tree, a ruined castle, or the abode of man. He is attached to particular families, with whom he has been known to reside even for centuries, threshing the corn, cleaning the house,' etc. He likes a nice bowl of cream or a piece of fresh honeycomb, left for him in a corner, but is strangely offended by a gift of clothing. When people have left a new coat or hood for him, he is said to have quit the house in disgust. The brownie is particularly associated with Scotland, though he figures in some English stories also."

"*There was no one left but me*. In many tales about fairies they vanish when they discover that a mortal is looking at them; and sometimes the person is punished for the intrusion. According to some traditions, certain persons can see fairies while others cannot. The four-leaved clover was said to confer the power of discerning them. *But me* is not incorrect, *but* being here a preposition."

"*And as I named the Blessed Name*, etc. In some cases the fairies are regarded as evil spirits, to whom anything sacred is repugnant. The sign of the cross, the utterance of a prayer, the touch of holy water, puts them to flight. It is only unbaptized babes that they can steal, or a Bible under the pillow protects the child. Other accounts represent them as wishing to have their children baptized and made Christians. An old English writer tells of some 'green children' near Bury St. Edmunds that 'lost their green hue, and were baptized, and learned English.' He adds that 'they said their country was called St. Martin's Land, as that saint was chiefly worshipped there; that the people were Christians and had churches.' In Sweden, the *Neck*, or water-elf, is described as anxious about his soul's redemption. Keightley says that the following story is told in all parts of Sweden: 'Two boys were one time playing near a river that ran by their father's house. The Neck rose and sat on the surface of the water, and played on his harp; but one of the children said to him, "What is the use, Neck, of your sitting there and playing? You will never be saved." The Neck then began to weep bitterly, flung away his harp, and sank down to the bottom. The children went home and told the whole story to their father, who was the parish priest. He said

they were wrong to say so to the Neck, and desired them to go immediately back to the river, and console him with the promise of salvation. They did so; and when they came down to the river the Neck was sitting on the water weeping and lamenting. They then said to him, "Neck, do not grieve so; our father says that your Redeemer liveth also." The Neck then took his harp, and played most sweetly until long after the sun was gone down.' In another form of this legend, a priest says to the Neck, 'Sooner will this cane which I hold in my hand grow flowers than thou shalt attain salvation.' The Neck in grief flung away his harp and wept, and the priest rode on. But soon his cane began to put forth leaves and blossoms, and he then went back to tell the glad tidings to the Neck, who now joyously played on his harp all the night.'

"Some stories of the opposite character are amusing. According to one of them, an elf carrying his treasure home lays it down beside the road to rest. Two straws accidentally fall upon it *one across the other*. The elf cannot pick it up now, and asks a man who comes along to remove the straws; but the man is bright enough to understand the predicament, and, carefully taking up the rich load without disturbing the cross formed by the straws, goes off with it, to the great disgust and wrath of the helpless owner.

"In the present instance, the green gnome is a human being who has been carried off to Fairyland, and whom the prayer of the maiden to 'Him who died for men' releases from the enchantment. Scott gives several similar tales in his introduction to *The Young Tamlane* in the *Minstrelsy of the Scottish Border*."

To these notes on fairy mythology I will add only two or three of a different kind:—

"*To all eternity*. An example of *hyperbole*, or highly exaggerated language. The word is from the Greek and means 'excess,' or literally a 'throwing beyond.' It goes beyond the exact truth, often far beyond it; but we generally see that it is figurative, not literal, and so are not deceived by it. When a boy says, 'It will take me forever to get this lesson,' and another replies, 'I can get mine in less than no time,' there is no danger that they will misunderstand each other. It is a bad habit, however, to use hyperboles as often as many young people do. If we waste our strongest forms of speech on trivial subjects, they will seem

weak and inexpressive when the occasion really requires them. Hyperbole is common in the Bible. See, for instance, *Matthew*, xix. 24, xxiii. 24, *Luke*, xix. 40, 44, *John*, iv. 29, *Galatians*, iv. 15, etc. It is in keeping with the glowing Oriental style; but with us it is considered out of place except in expressions of intense feeling."

"*These halcyon days.* This is an example of 'classical allusion,' as it is called. We may learn that *halcyon* means 'peaceful, serene,' as the footnote on page 120 tells us; but we shall not fully appreciate the significance of the word unless we know the old classical* myth to which it alludes. Halcyone (Häl-sī'o-nē) was the daughter of Æolus (E'o-lūs), god of the winds, and became the wife of Ceyx (Sē'ix), King of Thessaly. Her husband was shipwrecked and drowned; and the gods, in pity for her deep grief at his loss, changed them both into the birds called kingfishers. During the days when these birds are brooding upon their floating nests, the sea is calm and smooth, the winds being kept in confinement by Æolus. There are many references to these 'halcyon days' in ancient and modern poetry. One of the most beautiful is in Milton's *Hymn on the Nativity*:—

" ' But peaceful was the night
Wherein the Prince of Light
His reign of peace upon the earth began;
The winds, with wonder whist,
Smoothly the waters kissed,
Whispering new joys to the mild ocean,†
Who now hath quite forgot to rave,
While birds of calm sit brooding on the charmed wave.' "

"*The fury.* This is another instance of 'classical allusion' (see on page 120, line 172). In the Greek mythology, the *Furies* were three goddesses that tormented guilty persons who escaped or defied human justice. Their heads were wreathed with serpents, and their whole appearance was frightful. They were dreaded by both gods and men. Hence the name of *Fury* has become a metaphor for a woman of fierce

* "*Classical* means 'belonging to the first or highest class, especially in literature,' and is particularly applied to Greek and Roman authors. *Classical learning* commonly means a knowledge of Greek and Latin literature; *classical mythology* is Greek and Roman mythology, etc."

† "*Ocean* is here a trisyllable, as the metre and rhyme require. In the time of Milton and Shakespeare, words with *-e* or *-i* followed by another vowel in the ending (like *ocean*, *patience*, *soldier*, *nation*, etc.) were often thus lengthened in pronunciation."

and malignant disposition, or one who, as here, gives way to a fit of insane anger."

THE LAMBS' TALES FROM SHAKESPEARE.—These are edited in two volumes: *Tales from Shakespeare's Comedies* (270 pages), and *Tales from Shakespeare's Tragedies* (240 pages). The plan of the editor, which exactly carries out the suggestions of the authors concerning the use of the *Tales*, is explained in the preface to the *Comedies*, which I therefore quote in full:—

"In the preface to the first edition the authors say that these *Tales* 'are meant to be submitted to the young reader as an introduction to the study of Shakespeare, for which purpose his words are used whenever it seemed possible to bring them in; and in whatever has been added to give them the regular form of a connected story, diligent care has been taken to select such words as might least interrupt the effect of the beautiful English tongue in which he wrote; therefore, words introduced into our language since his time have been as far as possible avoided.'

"The authors say also: 'It has been wished to make these *Tales* easy reading for very young children. To the utmost of their ability the writers have constantly kept this in mind; but the subjects of most of them made this a very difficult task. It was no easy matter to give the histories of men and women in terms familiar to the apprehension of a very young mind. For young ladies, too, it has been the intention chiefly to write; because boys being generally permitted the use of their fathers' libraries at a much earlier age than girls are, they frequently have the best scenes of Shakespeare by heart before their sisters are permitted to look into this manly book; and, therefore, instead of recommending these *Tales* to the perusal of young gentlemen who can read them so much better in the originals, their kind assistance is rather requested in explaining to their sisters such parts as are hardest for them to understand; and when they have helped them to get over the difficulties, then perhaps they will read to them (carefully selecting what is proper for a young sister's ear) some passage which has pleased them in one of these stories, in the very words of the scene from which it is taken; and it is hoped they will find that the beautiful extracts, the select passages, they may choose to give their sisters in this way will be much better relished and understood from their having some notion of the general story.'

“Nowadays ‘young ladies’ are allowed to read and study Shakespeare as early as their brothers, and may sometimes be able to help the latter in understanding and appreciating the text more than these ‘young gentlemen’ can help them. I quote the passage, however, because it has suggested to me the plan of the present edition of these admirable stories. I have aimed to help both girls and boys by ‘explaining such parts as are hardest for them to understand ;’ and have added a selection of such portions of the originals as are likely to be intelligible and enjoyable to young readers, and at the same time perfectly proper for even ‘a young sister’s ear.’

“I believe that the book, thus annotated and illustrated, will be useful not only as ‘supplementary reading for young children’ (the teacher or the parent will of course see what portions of the notes are suited to their age and capacity), but also as an introduction to the study of Shakespeare for those who are old enough to begin that study in earnest. For this, as we have seen, the *Tales* were intended, but the authors builded better than they knew. The child’s story-book has become ‘an English classic’ for children of larger growth. Even as a contribution to Shakespearian criticism it has no mean value, as more than one good critic has pointed out. Mr. Ainger, in his introduction to the edition of 1878, referring to Mary Lamb’s work on the Comedies, remarks: ‘She constantly evinces a rare shrewdness and tact in her incidental criticisms, which show her to have been, in her way, as keen an observer of human nature as her brother. Mary Lamb had not lived so much among the wits and humorists of her day without learning some truths which helped her to interpret the two chief characters of *Much Ado About Nothing*: “As there is no one who so little likes to be made a jest of as those who are apt to take the same liberty themselves, so it was with Benedick and Beatrice ; these two sharp wits never met in former times but a perfect war of raillery was kept up between them, and they always parted mutually displeased with each other.” And again : “The hint she gave him that he was a coward, by saying she would eat all he had killed, he did not regard, knowing himself to be a brave man ; but there is nothing that great wits so much dread as the imputation of buffoonery, because the charge comes sometimes a little too near the truth ; therefore Benedick perfectly hated Beatrice when she called him ‘the prince’s jester.’” How illuminating, in the best sense of the term, is such a commentary as this ! The knowledge of human character that it displays is indeed in advance of a child’s

own power of analysis or experience of the world, but it is at once intelligible when thus presented, and in a most true sense educative. Very profound, too, is the casual remark upon the conduct of Claudio and his friends when the character of Hero is suddenly blasted—conduct which has often perplexed older readers for its heartlessness and insane credulity: “The prince and Claudio left the church, without staying to see if Hero would recover, or at all regarding the distress into which they had thrown Leonato. *So hard-hearted had their anger made them.*” It is this casual and diffused method of enforcing the many moral lessons that lie in Shakespeare’s plays that constitutes one special value of this little book in the training of the young. Writing avowedly, as Charles and Mary Lamb were writing, for readers still in the schoolroom, ordinary compilers would have been tempted to make these little stories sermons in disguise, or to have appended to them in set form the lessons they were calculated to teach. Happily, both as moralist and artist, Charles Lamb knew better how hearts and spirits are touched to “fine issues.”

“This preface is already longer than I intended to make it, but I cannot refrain from adding to it the closing paragraph of the original preface:—

“‘What these tales shall have been to the *young* readers, that and much more it is the writers’ wish that the true Plays of Shakespeare may prove to them in older years—enrichers of the fancy, strengtheners of virtue, a withdrawing from all selfish and mercenary thoughts, a lesson of all sweet and honorable thoughts and actions, to teach courtesy, benignity, generosity, humanity; for of examples teaching these virtues his pages are full.’”

The following is a portion of the preface to the *Tales from the Tragedies*:—

“The child’s story-book has become ‘an English classic’ for children of larger growth, and is really a valuable contribution to Shakespearian criticism. In the former preface I quoted what Mr. Ainger says of ‘the rare shrewdness and tact’ of Mary Lamb’s incidental criticisms of the Comedies. I may add here what he says of her brother’s work on the Tragedies:—

“‘It is in the Tragedies, and in the profounder problems of human life there treated, that the master-hand of Charles Lamb distinctly declares

itself. The subtle intellect and unerring taste that have elsewhere analyzed for us the characters of Lear and Malvolio are no less visible even when adapting Shakespeare's stories to the intelligence of the least critical of students. It would be difficult, in writing for any class of readers, to add anything to Lamb's description of Polonius—"a man grown old in crooked maxims and policies of state, who delighted to get at the knowledge of matters in an indirect and cunning way." Again, the connection between the actual and the assumed madness of Hamlet—still so vexed a question among amateur critics—is, after all, explained and exhausted in the following simple version: "The terror which the sight of the ghost had left upon the senses of Hamlet, he being weak and dispirited before, almost unhinged his mind and drove him beside his reason. And he, fearing that it would continue to have this effect, which might subject him to observation and set his uncle upon his guard if he suspected that he was meditating anything against him or that Hamlet really knew more of his father's death than he professed, took up a strange resolution from that time to counterfeit as if he were really and truly mad; thinking that he would be less an object of suspicion when his uncle should believe him incapable of any serious project, and that his real perturbation of mind would be best covered and pass concealed under a disguise of pretended lunacy." And nothing can be finer in its way than the concluding sentences of Lamb's version of *Romeo and Juliet*, where he relates the reconciliation of Lords Capulet and Montague over the graves of the unhappy lovers: "So did these poor old lords, when it was too late, strive to outdo each other in mutual courtesies." How exquisitely in the two epithets is the moral of the whole tragedy thrown into sudden light! The melancholy of the whole story—the "pity of it"—the "one long sigh" which Schlegel heard in it, is conveyed with an almost magic suddenness in this single touch; with yet one touch more, and that of priceless importance—the suggestion of the whole world of misery and disorder that may lie hidden as an awful possibility in the tempers and vanities of even two "poor old" heads of houses."

In the notes, the selection of passages from the plays, besides carrying out the authors' suggestions for the reading of such passages in connection with the *Tales*, illustrates their frequent use of the precise language of the plays in telling the story. Historical and other allusions in the *Tales* and in the illustrative

quotations are also explained, with the peculiarities of Shakespeare's diction and grammar which occur in the latter; and rhetorical and other notes, such as I have already quoted from the earlier volumes of the series, are interspersed.

A few of the notes may be cited here as specimens:—

"*I am a fool to weep at what I am glad of.* This is taken word for word from the play; and so is the last sentence of the speech, 'I am your wife,' etc. 'Plain and holy innocence' is also Shakespeare's."

"*My brave spirit.* The word *brave* was formerly in very common use as a term of praise or commendation. Miranda, in the play, calls the ship that was wrecked 'a brave vessel' (the '*fine* large ship' of page 3, line 50); and elsewhere Miranda says that Ferdinand has 'a brave form;' and she herself is referred to as a 'brave lass' (a beautiful girl). See also page 14, line 369. So the noun *bravery* meant beauty, elegance, etc. Compare *Isaiah*, iii. 18: 'the bravery of their tinkling ornaments;' and Shakespeare, *Taming of the Shrew*, iv. 3. 57: 'With scarfs and fans and double change of bravery;' that is, a double set of fine garments or ornaments."

"*Full fathom five.* That is, at a depth of fully five fathoms, or thirty feet. *Fathom* is used as a plural, like *year* in the passage quoted in note on page 3, line 65. *Foot, mile, pound*, and other words meaning measure, weight, time, etc., were similarly employed as plurals. We still speak of a *ten-foot pole*, a *two-pound weight*, etc."

"*Of his bones are coral made.* Bones cannot be turned into coral, nor eyes into pearls, but the matter of animals and plants that have died and decayed does in the course of time reappear in new forms of life and beauty."

"*An excellent sweet lady and exceeding wise.* Both *excellent* and *exceeding* are adverbs here, as often in Shakespeare, from whom these examples are taken. It might be thought that *excellent* was an adjective ('an excellent, sweet lady'); but a comparison with other passages in Shakespeare proves the contrary. We often find it used by itself as an adverb; as in 'Thou didst it excellent' (*Taming of the Shrew*, ind. 1. 89); and joined with another adverb; as 'excellent well' (*Othello*, ii. 3. 121), etc."

"*Now begin*, etc. This is from the play, where it is arranged thus (iii. 1. 24):—

“ ‘ Now begin ;
For look where Beatrice, like a lapwing, runs
Close by the ground, to hear our conference.’ ”

Here we have another simile. Beatrice is compared to a lapwing, a bird common in England, but not known in this country, somewhat like our plover. Its nest is made on the ground, and old writers have many allusions to its endeavors to mislead persons who might steal the eggs, which are much sought for food. Yarrell, in his *History of British Birds*, says : ‘ The female birds invariably, upon being disturbed, run from the eggs, and then fly near to the ground for a short distance, without uttering any alarm cry.’ ”

“ *Borachio*. If this were the Italian form of the name, *ch* should be pronounced like *k* ; but, like *Petruchio* (in the *Taming of the Shrew*) and certain other names, it is Anglicized (made English, or put into an English form) in order to suggest the proper pronunciation. The Italian form would be *Boraccio* (pronounced Bo-ra’chi-o). ”

“ *What shall become of this?* These are Shakespeare’s words. We should now say, ‘ What will come of this?’ that is, what will be the result of it? The reply of the friar is condensed from the play, with little change in the language. There is one alteration worth noting. For ‘ interest in his *heart*’ the play has ‘ interest in his *liver* ;’ ” and there are many passages in Shakespeare (see quotation on p. 210) and other old writers in which the *liver* is represented as the seat of love. The idea was a very ancient one, being found in Greek and Latin literature.”

“ *By my sword*. The sword was often used in swearing because the hilt was in the form of a cross, and sometimes had a cross inscribed upon it. Compare *Hamlet* (i. 5) where Hamlet makes his friends swear upon his sword that they will say nothing about the visit of his father’s ghost.”

“ *A proper saying!* That is, an improper or false saying. This is an example of that form of figurative language called *irony*. The meaning is the opposite of that which the words naturally or literally express. The tone in which they are spoken, or the connection in which they are used, makes the real meaning clear. Irony is seldom used except for conveying blame or censure under the form of praise.”

“ *Yet some sweet uses are to be extracted from it*. This is taken from a famous and beautiful passage in the play (ii. 1. 22) :—

“ ‘ Sweet are the uses of adversity,
Which, like the toad, ugly and venomous,

Wears yet a precious jewel in his head;
 And this our life, exempt from public haunt,
 Finds tongues in trees, books in the running brooks,
 Sermons in stones, and good in everything.'

"It was commonly believed in Shakespeare's time that toads were venomous, and also that they had this 'precious jewel,' or 'toadstone,' in their heads. The stone was said to be beautiful, and also to have certain medicinal properties. Its virtues are set forth by many learned writers of the 16th and 17th centuries."

"*Proteus*. This was the name of a sea-god, a son of Neptune, who was noted for his power of changing his shape at will. Hence, our word *Protean*, which is applied to persons or things that readily assume different forms or characters. Very likely Shakespeare chose the name as peculiarly appropriate to the fickle Proteus. The name may be pronounced as directed in the foot-note on page 74, or, after the Greek fashion, as a dissyllable (Prō'teus), like *Theseus* (see on page 18, line 14)."

"*The Rialto*. This is the name of one of the islands on which Venice was built; and here in Shakespeare's time was the *Exchange*, the building where the merchants were accustomed to meet for transacting business. The famous *Rialto Bridge* connects this island with St. Mark's Island, which afterwards became the commercial centre of the city. The bridge was begun in 1588 and finished in 1591, and until a few years ago it was the only bridge across the *Grand Canal*, the longest and widest of the many canals in Venice."

"*Lady, it is about a paltry gilt ring*, etc. In the play it is called a 'paltry' ring, not because it was merely 'gilt,' as it is called here, but because Gratiano thinks it is not worth making such a fuss about. He says:—

" 'About a hoop of gold, a paltry ring
 That she did give me, whose poesy was
 For all the world like cutler's poetry
 Upon a knife, "Love me, and leave me not."'

The *poesy* or *posy* (for the two words are the same) was a motto or rhyme inscribed on the inside. Such inscriptions were also sometimes put upon knives and other articles used as presents. In 1624 a little book was published with the title, *Love's Garland, or Posies for Rings, Handkerchiefs and Gloves; and such pretty tokens that lovers send their loves*. The Rev. Giles Moore, in his *Journal*, 1673-4, writes: 'I bought for

Ann Brett a gold ring, this being the posy : *When this you see, remember me.*"

"*Spinsters.* The word is here used in its original sense. The suffix *-ster* was originally feminine. Thus *songster* used to mean a female singer, but now it is regarded as masculine, and a new feminine ending is added in *songstress*. So *webster* (now used only as a proper name) meant a female weaver, *baxter* (formerly *bakester*) a female baker, *brewster* a female brewer, etc. *Spinster* is the only one of these old feminines that retains its proper gender."

"*Made him that he could say nothing.* The construction is old-fashioned and seems awkward now. We should rather say 'made him unable to say anything,' or 'affected him so that he could say nothing.' The verb *make* was formerly used in many constructions that are now obsolete. Compare, for instance, page 159, line 282 : 'He then made as if he were going back ;' that is, pretended that he was going back."

"*A poor Bedlam-beggar.* That is, an insane beggar. The word *Bedlam* is a corruption of *Bethlehem*. The old hospital of St. Mary of Bethlehem in London, founded in the 13th century, was converted into a lunatic asylum, which came to be popularly known as *Bedlam*."

"*How he demeaned himself.* How he behaved. The word *demean* is connected with *demeanor*, not with *mean* (base), as has been popularly supposed. The mistake has led to its being used in the sense of 'debase, degrade.' Webster's *Dictionary* recognizes this meaning, and quotes in illustration the *Comedy of Errors*, iv. 3. 83 :—

" ' Now, out of doubt, Antipholus is mad,
Else never would he so demean himself ;'

where, as elsewhere in Shakespeare, it means 'behave.' The *Century Dictionary* says of this 'misuse of *demean*' that it is 'avoided by scrupulous writers.'"

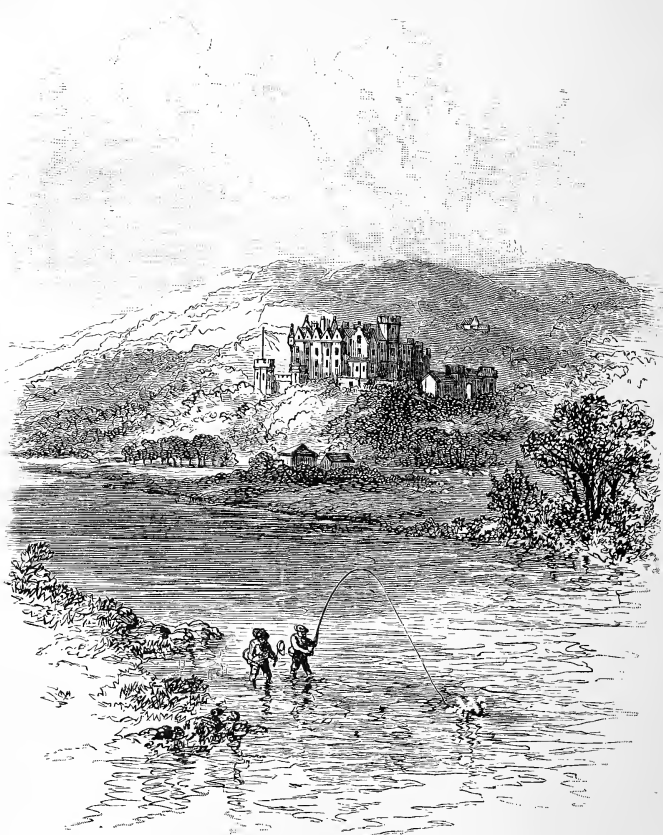
"*A heart that even cracks with woe.* The word *cracks* here seems almost ridiculously weak, but Shakespeare often uses it with reference to a breaking heart. Compare *King John*, v. 7. 52 : 'The tackle of my heart is crack'd ;' *Hamlet*, v. 2. 370 : 'Now cracks a noble heart ;' *Coriolanus*, v. 3. 9 : 'with a crack'd heart,' etc. It will be seen that Lamb follows the play in this instance."

"*The rough and unbending cynic.* The *Cynics* were a set of Greek philosophers who taught that pleasure is an evil if sought for its own

sake. Hence they contemned wealth and amusements. The name is derived from the Greek word for *dog*, and was generally understood to refer to 'the coarse mode of life or the surly disposition of these philosophers.' It has come to be applied to persons like these old Cynics, and especially to sneering fault-finders. In the present passage it is well explained by the context."



THE SLEEPING BEAUTY
(From *Fairy Tales*)



ABBOTSFORD
(From *Tales of Chivalry*)

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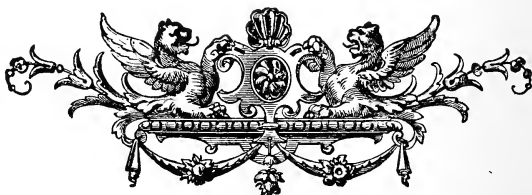
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